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MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3009 | NEW YORK, APRIL 15, 1940 | Vol. CXXI—No. 8

ELINOR REMICK WARREN, COMPOSER, AND ALBERT COATES, CONDUCTOR,
center, with the Los Angeles Philharmonic Orchestra and Oratorio Society at the premiere of her choral symphonic poem, The Passing of King Arthur, in Pantages Hollywood Theater, March 21. (Story on page 4.)

Educators Stage Week Of Events In Los Angeles

30,000 at National Convention—Fowler Smith Elected President—Young Musicians Participate

By RICHARD DRAKE SAUNDERS

Hollywood, Calif.
Musical Courier Bureau

Thirty thousand musically active individuals made a harmonious and festive week in Los Angeles during the biennial convention of the Music Educators' National Conference from March 30 to April 5. Ten thousand delegates attended, and 20,000 young musicians participated in the events, which crowded every hour of each day and night. Many of these programs had to be given in double sessions in order to accommodate the press of auditors. Five extra concerts and many other events were added to the schedule, and sale of associate memberships had to be discontinued.

New officers were elected for the next biennium. Fowler Smith, director of music in the Detroit schools, was chosen president. Louis Woodson Curtis, retiring president, automatically became first vice-president. Richard W. Grant, of Pennsylvania State College, was named second vice-president. The board of directors comprises the six sectional presidents and three others. These are Adam P. Lesinsky, president of the National High School Orchestral Association, of Urbana, Ill.; Mabelle Glenn, director of music in the Kansas City, Mo., schools; and A. A. McAllister, of Joliet, Ill., president of the National High School Band Association.

Official host was the national president, Louis Woodson Curtis, director of music in the Los Angeles City Schools, who outlined the convention plans for the delegates assembled at the opening session in the Philharmonic Auditorium.

Welcome was tendered by Vierling Kersey, superintendent of the Los Angeles City Schools. "You exemplify in concentrated form the musical culture of this country," he told the delegates. "We trust that the week here will bring you the satisfaction and the joy of good things. All the schools of this community have cooperated to make this conference a success. Our facilities are at your command."

Restoring Arts to Place in Scheme of Living

"We have divorced the arts from our everyday life, in the past," stated Dr. Albert S. Raubenheimer of the University of Southern California, speaking on the topic of The Arts and a Design for Living. "We have have shut it up in museums and saved it for special concerts. But now we appreciate that the individual develops in a culture and in turn adds to that culture."

Music was supplied by the Los Angeles All-City High School Orchestra under Charles Jenner, the Chaffey Junior College A Cappella Choir, under S. Earle Blakeslee, and the San Francisco State College band, orchestra and vocal groups. In the afternoon, the Youth Choir Festival demonstrated antiphonal, carol and part singing, while sectional meetings dealt with vocal music in the elementary schools, music theory in the high schools, and orchestra clinic.

In the park opposite the Biltmore

(*Continued on page 5*)

Coolidge Festival Opens

WASHINGTON, D. C.—The Elizabeth Sprague Coolidge Foundation opened its ninth festival of chamber music in the Coolidge Auditorium at the Library of Congress on April 12, to last three days.

The artists appearing include Olga Averino, soprano; Yves Tinayre, baritone; Hardesty Johnson, tenor; E. Power Biggs, organ; a chorus of members of the Schola Cantorum, conducted by Hugh Ross; members of the National Symphony Orchestra, conducted by Dr. Hans Kindler; Joseph Szigeti, violin; Bela Bartok, piano; Coolidge Quartet; Marcel Grandjany, harp; Ethel Bartlett and Rae Robertson, duo-pianists; William Primrose, viola; Eudice Shapiro, violin; Harriet Cohen, piano; Kolisch Quartet and a number of other instrumental soloists.

G. K.

Sibelius for Chicago?

By RENÉ DEVRIES

CHICAGO.—Though the forty-ninth season of the Chicago Symphony Orchestra has not yet ended, plans are already announced for the concerts to be given during the orchestra's jubilee year. Six eminent composers are writing special compositions to be premiered in the 1940-41 season. William Walton of England; Nicholas Miaskowsky of Russia; Zoltan Kodaly of Hungary; Alfredo Casello of Italy; Darius Milhaud of France and John Alden Carpenter of our country have been commissioned to contribute works for the celebration. It may be that several of those composers will journey to America to conduct or be present when their works are brought to light, and it is not improbable that Jan Sibelius may come to Chicago to be guest of honor at a concert of his works.

(*Continued on page 24*)

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883. Re entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly subscription $3.00—Europe $4.50—Canada $4.00.

Hollywood Hears Premiere Of Choral-Symphonic Poem

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau

HOLLYWOOD.—Elinor Remick Warren was accorded a rousing ovation at the first presentation of her choral symphonic poem, The Passing of King Arthur, with Albert Coates directing the Philharmonic Orchestra augmented by the Los Angeles Oratorio Society, tenor and baritone soloists, at Pantages Hollywood Theater. It was Coates' second successive world premiere of a major composition by an American composer, preceded by Charles Wakefield Cadman's "Pennsylvania" Symphony a fortnight before.

A work of massive proportions which required an hour for presentation, The Passing of King Arthur follows the text from Tennyson's Idylls of the King and is cast in two parts, united by an orchestral Intermezzo. The form is free, following the poem, but the music is closely knit together in its use of themes.

Romantic in Conception

Musically the work is entirely of the romantic school. It contains some beautiful pages, with skillfully written choral effects adroitly blended with the orchestra. Instrumentation was deft, and some of the *a cappella* writing particularly lovely. There was much of pomp and pageantry in it, of shining trumpets and grandiloquent brasses, of courtly strife and measured steps, all eminently suitable to the stately fantasy of the poem. The work held much breadth of phrase throughout, mounting in a series of climaxes to a final peak of stirring power.

Coates handled his participants superbly, the poem showing the effect of careful and painstaking rehearsals. The chorus, ensconced on steps upon the raised orchestra pit floor, sang lustily and well, with balance which bespoke arduous and intelligent training. Voices of the two soloists were not sufficiently focused to carry through the orchestral mass, while but few words could be distinguished from either soloists or chorus. Paul Keast sang the baritone role of King Arthur, and David Laughlin the tenor role of Sir Bedivere.

Finesse of exposition was subtly displayed in Coates' reading of the Good Friday Spell from Wagner's Parsifal, as a seasonally appropriate opening. Impressively limned were the sonorities of A London Symphony by Vaughan Williams, given for the first time on the regular Philharmonic series. Coates directed with authority, delineating its kaleidoscopic moods with firm baton.

Metropolitan Orchestra to Give World's Fair Program

The Metropolitan Opera Orchestra, directed by Wilfred Pelletier, makes its initial appearance at the New York World's Fair on May 13, celebrating International Business Machines Day. The concert will open the ceremonies at the Court of Peace. Lily Pons and Lawrence Tibbett will be soloists.

Mrs. August Belmont, president of the Metropolitan Opera Guild, Dr. Nicholas Murray Butler, Thomas J. Watson, president of the International Business Machines Corporation and Harvey D. Gibson, chairman of the Fair's board, will speak.

The million-dollar drive of the Metropolitan Opera was enriched by some $22,501 by the two benefit performances which concluded the New York season on March 23, it was announced by George A. Sloan, chairman of the campaign committee. The casts contributed their services at both performances while the orchestra, stage hands and chorus gave their services for the final offering at night.

At the first stop on its tour, Baltimore, a check for $1,000 was turned over by Dr. Hugh H. Young, president of the Baltimore Opera Club. The campaign also received a $750 gift from John Charles Thomas and his wife. Mr. Thomas is a former resident of that city.

Photo by Larry Gordon

LAURITZ MELCHIOR HONORED BY METROPOLITAN COLLEAGUES on his recent birthday. Left to right: Herbert Janssen, Mr. Melchior, Julius Huehn, Mrs. Melchior, Irene Jessner, Karl Laufkoetter and Doris Doe. Lower left, Harry Campbell.

Metropolitan Opera Visits Boston

By CYRUS W. DURGIN

BOSTON.—The town has been enjoying its annual Spring stimulant of a visit from the Metropolitan Opera Association. On the evening of March 28, when the New York organization opened its seventh consecutive engagement, the Boston Opera House was filled with a brilliant audience, which applauded Strauss' Der Rosenkavalier.

The Marschallin was incomparable Lotte Lehmann, for some years much admired in Boston. As Octavian, Risë Stevens made her first operatic appearance here, and proved as fine a dramatic artist as singer. Other jewels in a truly superb cast were the Baron Ochs of Alexander Kipnis (a portrayal well remembered here from the days when Mr. Kipnis was a member of the Chicago Civic Opera, the Sophie of Marita Farell, and Julius Huehn's Faninal.

Pons in Lakmé

Because Lily Pons was in the title role, Delibes' Lakmé, one of the silliest operas ever put on stage or paper, attracted a capacity audience the second night. Surely an impressive tribute to Miss Pons' popularity! The Gerald was Armand Tokatyan, and Ezio Pinza the Nilakantha.

(*Continued on page* 14)

4 Musicians Win Guggenheim Awards

Four musicians are among the seventy-three winners of fellowships awarded this year by the Guggenheim Foundation. Earl Hawley Robinson, 29, Seattle, Wash., composer, will write a musical dramatization of The People, Yes, by Carl Sandburg. He has written many songs and choruses and also much incidental music for the theatre. Paul Robeson sang his Ballad for Americans on the Pursuit of Happiness program over CBS.

Marc Blitzstein, of Philadelphia, author of The Cradle Will Rock and of musical scores for Julius Caesar and Danton as well as the radio song-play, I've Got the Tune, for CBS, also receives a fellowship.

The other winners in the field of music are Alvin D. Etler, 27, member of the Indianapolis Symphony Orchestra and a composer, and William H. Schuman, composer and director of the chorus at Sarah Lawrence College, Bronxville, N. Y. Mr. Schuman held a similar fellowship this year. The awards provide a stipend of $2,500 annually.

Clara Rabinovitch Weds

Clara Rabinovitch, pianist, heard recently in Town Hall, New York, was married recently to Ludwig Weiller, New York broker. The marriage took place at the Palm Beach home of Dr. Carl N. Herman and a reception followed at the Wewoka cottage of Mrs. John Cary Spring.

Photo by Herbert Matter

A FAMILY RECITAL AT THE ELMAN HOME as the violinist, between engagements, listens to Joseph and Nadia, who have been practising while their father has fulfilled a transcontinental tour. The family also accompanied Mr. Elman during his recent South American tour.

Los Angeles Is Host to Educators' Convention

(Continued from page 3)

Hotel, headquarters of the Conference, promenade concerts were given each afternoon. Participating bands were those from the University of Southern California, Beverly Hills High School, La Grande (Oregon) High School, Utah State Agricultural College, University of California at Los Angeles, Pasadena Junior College, and Chaffey Junior College.

Mozart Opera Sung in English

Mozart's merry one-act opera, The Impresario, in an hilarious Anglicized version, delighted a capacity audience in the Polytechnic High School Auditorium, in the evenings, as Hugo Strelitzer conducted cast and orchestra from the Los Angeles City College. It was preceded by groups from the Pomona College Men's Glee Club, under Ralph H. Lyman, the University of Southern California Orchestra under Lucien Caillet, and the University of California at Los Angeles A Cappella Choir under Raymond Moremen.

Sunday began with songs and a violin choir at the Founders Breakfast, and continued with sessions wherein piety was the dominant theme.

"Here and now the art of music comes into its own as one of the major factors of modern education," Henry Purmont Eames of Claremont College declared before the general session, "for the essence of music is spirituality, and spirituality is what we most need in formal education. Music is verily the soul's art, a balance between the head and the heart."

Cadman Score Heard in Philharmonic Concert

Albert Coates directed the Philharmonic Orchestra in the Auditorium in the afternoon, two concerts being necessary to accommodate the throng. Announced programs were altered to include the Scherzo from Charles Wakefield Cadman's First Symphony, recently premiered by the orchestra under Coates, and the genial conductor was accorded a tribute when the entire audience of the final concert stood in his honor after a thrilling reading of the Scriabine Poeme d'Extase.

PART OF THE VIOLIN SECTION
of the Los Angeles All City High Schools Orchestra rehearses for appearance at the Music Educators National Conference.

Sigma Alpha Iota met for initiation and formal banquet at the Chapman Park Hotel, with Mrs. Margaret Rasco, chairman, Louis Woodson Curtis, guest of honor, Lilla Belle Pitts, speaker, and Marion Flagg, toastmaster. Gertrude Evans, national president, was present. A Delta Omicron group met at the Women's Athletic Club, with Mrs. Guy Bevier Williams in charge of arrangements. The evening concert was given by the Cecilian Singers of the Los Angeles City Schools, conducted by Curtis, and an orchestra of teachers from the Los Angeles vicinity under Cailliet.

Many interesting points were discussed at the Monday morning meeting under the chairmanship of John W. Beattie, dean of music at Northwestern University: Love of music should be instilled in children by teachers who themselves thoroughly understand and enjoy it; the training requirements for teachers should be higher; music should be advocated as an important factor in every child's life, and every child, whatever his ability should learn to play some instrument; encouragment to participate in music should be given to the many high school students whose musical interest has not yet been awakened to join in community sings. Excerpts from Purcell's opera, Dido and Aeneas, were given by the combined glee clubs and a cappella choir of the John C. Fremont High School.

Pageant of California History

Episodes of California history formed the background of El Dorado, a pageant-opera with music composed and compiled by members of the music department of the Los Angeles city schools, presented in the Shrine Auditorium. A prologue showed Indians and conquistadores, followed by a fiesta episode in the days of the Padres, an interlude of scouts and pioneers, a scene of the gold rush era, and a modern finale suggesting the movie industry as the present successor of alluring El Dorado. The episodes were knit together by a narrative delivered by Robert Hill.

Bright costumes set off the simple but effective staging, with the large groups efficiently handled. Accompaniment was provided by the All-City High School Orchestra under a series of conductors. The most skillfully written music was by Morris H. Ruger, with other items by Louis Woodson Curtis, Fannie C. Dillon, Ina M. Davids, Elthea S. Turner and Edgar J. Hansen, the latter acting as general director.

Some of the dance numbers were well done, especially the Japanese dances, given by the James A. Foshay Junior High School, with a lovely group of Nipponese feminine participants attired in gay kimonos, while accompaniment was by native Japanese instruments. A brief Chinese Lion Dance, by Sino-American students of the Central Junior High School was also striking. Interesting as well were the Irish, Russian and American folk dances by the Los Angeles City College and the modern and Viennese dances by a group from the Los Angeles High School.

At the orchestra session, the preceding afternoon, the San Diego High School Orchestra, conducted by Nino Marcelli, was warmly applauded.

New Constitution Stresses Democracy

A more democratic form of government was embodied in the new constitution adopted on Tuesday. Formerly operating independently, the executive committee of the conference will in future be responsible to the board of directors, and will comprise a president, two vice-presidents and four members of the board. The 19 members of the board will be presidents of the six divisional conferences, presidents of the four auxiliary associations, six members elected at large, and the president and two vice-presidents of the National Conference.

Piano and vocal clinics occupied most of the day sessions. Mildred Southall discussed creative piano lessons for elementary school children, stressing the need for visual education and correlation of arts, and demonstrated the new Ped-o-lex footstool, invented by a Los Angeles man, enabling children to make use of the piano pedals at an early age.

"The male quartet with its barber shop harmonies is not to be despised," declared Carol M. Pitts of State Teachers College, Trenton, N. J., speaking in the general session on "Singing for Pleasure." "Quartets are not dead, by any means; we just haven't paid any attention to

(Continued on page 6)

A CAPPELLA CHOIR OF SAN FRANCISCO STATE COLLEGE,
appearing for the Music Educators National Conference in Los Angeles.

MEMBERS OF THE MUSIC EDUCATORS CONFERENCE VISIT METRO-GOLDWYN-MAYER STUDIOS

Photo by Otto Rothschild

AT THE DELTA OMICRON MUSIC SORORITY BANQUET.

Left to right: Joses Koestner, Olive Bond, Wilbur Chenoweth, Fannie Dillon, Guy Bevier Williams, Louis Woodson Curtis, William Lee, Mrs. Guy Bevier Williams, Frances Marion Ralston, Francis Findlay and Roxanne Byers.

Los Angeles Host to Educators' Convention

(*Continued from page 5*)

them. Swing cannot harm nor hinder the enjoyment of group singing. Like jazz, it is a passing phase. We should teach young people how to sing, so that when groups get together they may enjoy themselves."

Junior College Festival

Noble Cain, Chicago composer and conductor, led 843 a cappella choir singers and 143 instrumentalists at the Junior College Music Festival in the Shrine Auditorium for the Tuesday evening concert. His own arrangement of a Palestrina chant, using a divided choir, and the Gretchaninoff Autumn, were warmly applauded. Francis Findlay of Boston conducted the Oberon Overture, Edmund A. Cykler of Los Angeles City College offered a skillfully written Intermezzo by Strang, and S. Earle Blakeslee of Chaffey conducted the dramatic Coronation Scene from Boris Godounoff. Meanwhile a cotillon, El Gran Baile, was held in the ballroom of the Biltmore Hotel, which included an exhibition of Spanish dances and carried a Spanish motif throughout.

5-Point Program Announced

The long awaited report of the Music Education Research Council, under the chairmanship of Russell V. Morgan, was read by Dean John W. Beattie of Northwestern University at the general session on Wednesday morning.

Members of the conference pledged united support to the five-point purpose which included provision in all schools, both urban and rural, for musical training and experience; carryover of school musical training into musical, social and home life; increased opportunity for adult education in music; improvement of congregational and choir singing and encouragement and support of worthy musical enterprises.

Less emphasis upon public performances by highly trained groups, and on unaccompanied singing of serious and religious music, fewer wind players and greater effort to develop string and piano performers, as well as stress upon the teaching of fundamentals in the elementary schools, were other recommendations. Size, complexity and redundancy of the conference programs were criticized by the committee.

Symphonic music was given by the John Adams High School Orchestra of Cleveland, ably conducted by Amos G. Wesler, and choral numbers were admirably sung by the vested Sacramento Junior College Choir under Irvine Shields.

The National High School Chorus under Max T. Krone, and the National High School Orchestra under Vladimir Bakaleinikoff provided the evening concert in the Shrine Auditorium. Two American works, Dedication from Deems Taylor's Through the Looking Glass suite, and the Rhumba from Harl MacDonald's Rhumba Symphony, were given by the orchestra.

Visits to Radio and Film Studios

Hollywood music filled the ears of the delegates on Thursday, as groups visited various motion picture studios and radio buildings. Approximately 1,000 members went to Paramount Studio to see and hear an actual recording of a sound track produced. They heard Susanna Foster, 15-year-old singer, supported by an orchestra under the direction of Irvin Talbot, record Sempre Libera from La Traviata, one of the numbers which subsequently will be used in Interlochen, her forthcoming musical picture. The actual dubbing process was explained in minute detail by Loren Ryder, chief sound director, and Louis Lipstone, music director of Paramount.

(*Continued on page 16*)

SYMPHONY ORCHESTRA OF SAN FRANCISCO STATE COLLEGE, DR. WILLIAM E. KNUTH, CONDUCTING.

Ballet Russe Greeted in Return New York Engagement

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

In a world as shifting and transient as the present, it is welcome to look upon at least one seemingly permanent feature —the Ballet Russe de Monte Carlo, which returned to the Metropolitan Opera House for a series opening on March 26. They had appeared earlier in the season, but the enthusiasm with which the public greeted them necessitated a return engagement, ending April 14. During this brief period there have been twenty-seven performances and twenty-five ballets. This is a record for any organization dance or otherwise—to undertake.

Nor did this formidable list lack innovations; one is always assured of refreshing novelties with the artistic guidance of the unsurpassable Massine. Two new works were presented: Clouds and Balanchine's Le Baiser de la Fee. In the former, which introduced Nini Theilade as choreographer to America, the music of Debussy's Nuages was used and the costumes were designed by Willem de Kooning. Le Baiser de la Fee (first presented by the American Ballet in April, 1937) was entirely restaged. The music, which may be familiar to concertgoers, is Stravinsky's pleasant adaptation of several Tchaikovsky themes.

Guest Soloists Appear

Argentinita made her first appearance in Capriccio Espagnol here. As dance lovers well remember, she was Massine's collaborator in staging this work, and danced it at Monte Carlo last summer.

But Argentinita was not the only guest artist. The Ballet Theatre's Anton Dolin was to appear with Alicia Markova in Giselle. It was with hearty enthusiasm, incidentally, that this announcement was greeted, and with little wonder; the union of the two great English artists is particularly interesting.

And while on the subject of soloists, a glance at the roster will show that Massine has collected an incomparable group. Most welcome is the return of Irina Baronova after an absence of two years, but equally popular and brilliant are the classic Alexandra Danilova and dramatic Mia Slavenska. Other outstanding female soloists are Nini Thielade, Lubov Rostova, Natalie Krassovska and Jeannette Lauret. Six male dancers share top honors: Youskevitch, Guerard, Eglevsky, Franklin, Platoff and Zoritch. The first three dance the classic roles; the others are dramatic specialists.

Lavish Opening Bill

The opening performance presented five works that provided suitable roles for all the principal dancers. The choreographic poem, Le Lac de Cygnes was the first offering. Alexandia Danilova has always excelled as Queen of the Swans because of her extreme celerity of movement (contrasted by complete serenity when necessary). André Eglevsky was a gallant Prince Siegfried and was technically brilliant in his variation. The Pas de Trois with Virginia Rosson, Rosella Hightower and Roland Guerard was exceptionally well done. This Tchaikowsky-Petipa work will always remain one of the most delightful classic ballets when adequately produced.

Next was Salvador Dali's plunge into the realm of moving art. A fantastic psychoanalytic outburst which represents Wagner's Bacchanalia of Tannhäuser in the confused brain of Louis II of Bavaria. Although the piece is highly imaginative and full of surprises on first viewing, it does not improve with repetition. Probably the difficulty lies in the fact that there are so many issues to deal with that all are more or less underdeveloped. Good composition has been relegated for the sake of cleverness. Nini Theilade and Cosimir Kokitch in the featured roles, were surrounded by a gallery of whimsical fancies beyond compare.

Baronova made her first appearance in Spectre de la Rose. Since this miniature ballet was designed to display the brilliant virtuosity of the Spirit of the Rose, (in this case Igor Youskevitch) Baronova was inclined to over-emphasize the dramatic requirements of The Young Girl.

The Bluebird (Pas de Deux), another Tchaikovsky-Petipa composition, is one of the most exciting bits in ballet repertoire when enhanced by the matchless artistry of Alicia Markova and Roland Guerard.

Offenbach's Gaité Parisienne, one of Massine's most delightful creations, in which he also appears, was the final work at the initial performance. Mia Slavenska, Marc Platoff and Frederic Franklin all contributed toward the enjoyment of this captivating sketch on Parisienne life.

Subsequent performances held to the usual high artistic standard of previous seasons with an occasional change in cast. Baronova's assignment to the role of Zobieda in Rimsky-Korsakoff's Scheherazade served to demonstrate another facet of her art.

High spots were Massine's performance in the Hindemith score, St. Francis; Zorich's L'Apres Midi d'un Faune; Markova and Youskevitch in the Shostakovitch First Symphony; and Danilova's vivacious Swanilda in the Delibes work, Coppelia.

WAGNER À LA SURREALIST.
The Bacchanale from Tannhäuser as conceived by Salvador Dali.

CAPRICCIO ESPAGNOL by Rimsky-Korsakoff with Mia Slavenska and Leonide Massine.

On March 31, the St. James Theatre presented La Meri, American artist, in Dances of Many Lands. Mme. La Meri has made a specialty of East Indian culture and its derivations. Her scholarly approach accompanied by her skill as a performer gave her program a stamp of rare distinction. Starting with the Archaic dance of the Devadasis of India, in a series of twelve dances, the amazing artist took her audience on an extended tour of Java, Burma, Japan, Arabia, Spain, Hawaii and the Philippines. Informative remarks by a charming southern commentator preceding each dance in the first half of the program provided an important addition. Her clarification of the symbolic gestures employed in the dances, increased the enjoyment of following the allegory immeasurably. It might be said that Mme. La Meri's recital is one of the most entertaining as well as educational programs New York has had in many a season.

Hindemith Visiting Lecturer at Cornell University

ITHACA, N. Y.—Paul Hindemith, composer, has been appointed visiting lecturer at Cornell University for the current term, and has begun a series of public lectures on the general subject, An Introduction to the Technique of Composition. Hindemith, who arrived in America in February, gave his first lecture at Cornell on March 12, and is appearing this month. He is the author of the book, Unterweisung im Tonsatz, which propounds a new theory of harmony and counterpoint.

Ballet Russe Signs AGMA Contract

Prior to its spring season at the Metropolitan Opera House the Ballet Russe de Monte Carlo signed a collective bargaining contract with the American Guild of Musical Artists, the last of the major ballet organizations to do this. The agreement provides a minimum weekly scale of $45 for the dancers with maximum rehearsal hours and also sets overtime pay both during the performance weeks and those of rehearsal.

A special clause in the agreement provides that in return for a guarantee of thirty-six weeks employment annually, the Ballet Russe may take advantage of a minimum wage of $180 per month.

Sergei Denham signed the contract on behalf of Universal Art, Inc., producers of the ballet, and L. T. Carr, assistant to the executive secretary, for AGMA.

National Symphony Orchestra in "Deadlock"

WASHINGTON, D. C.—Although leaving the door open for further discussion, the National Symphony Orchestra Association on April 11 announced that it was "deadlocked with the Musicians' Protective Union" and would make no plans for a concert season next year. A member of the board of directors, explaining the action taken, said the decision did not preclude consideration of "any proposition the union might care to submit in the future." S. N.

Paderewski's 80th Birthday to Be Honored

Wiktor Labunski, Polish Composer, Tells of His Associations with Revered Master—Music of Famous Pianist Termed "Truly National"

When Ignace Jan Paderewski marks his eightieth birthday on Nov. 6, the occasion will have a special significance for Wiktor Labunski, Polish pianist, for the later artistic representative of that country has had the privilege of being personally associated with his eminent fellow-countryman.

"It was not until the early twenties that I had the privilege of meeting Paderewski," said Mr. Labunski. "To me since early childhood Paderewski had been a symbol: a symbol of the Great Artist and symbol of the undying spirit of Poland. At that time, we had no government of our own, no official diplomats to represent us before the democracies of Western Europe and America, but we did have Paderewski, who voiced the soul of Poland. His musical genius speaks for an oppressed country and will tell the story more eloquently than words through the years to come.

"When I met him, I learned another side of his genius, his personal charm. In this man I found perfectly exemplified my belief that personality is a reflection of a man's deepest inner life. Only by meeting and knowing the man Paderewski can one understand the amazing richness of his nature, his forceful influence over people and events.

A Generous Spirit

"There is a large generosity about him which impresses one instantly and explains the free use of his money for the cause of Poland. The passionate sincerity of his purpose, backed by the surrender of 'all his worldly goods' convinced his war-time American audiences of the justice of Poland's cause. Certainly Poland will not forget."

Mr. Labunski said that despite the admiration of the world for Paderewski as pianist and statesman, "there is one side of his activities that has been underestimated and often overlooked—Paderewski the composer."

"His works are seldom played," he went on, "and the idea of the average layman about Paderewski's compositions starts and ends on the G major minuet. There is much in Paderewski's compositions that spring from his personality: a great deal of originality, a captivating charm of his melodic and harmonic tissue, clarity of form and working out of details. Finally, a strongly pronounced racial character dominates his works.

PADEREWSKI AND WIKTOR LABUNSKI

Authentic National Note

"He is as Polish as Chopin or Moniuszko and, like theirs, his melodic invention seems inexhaustible. His piano pieces, such as the Polish dances, the two Legends, the Thème Varié, A minor and E flat minor Variations, the E flat sonata are sources of delight for the connoisseur who will discover new beauties at each hearing. His songs have all the earmarks of a thoroughbred Lieder writer, with the unmistakable atmosphere of Poland and its landscape. His only opera, Manru, astonishes the listener by its ripe maturity of expression and richness of coloring. His symphony has the deep breath of a great personality. His violin sonata has a warmth almost to the point of boiling.

"Out of his two larger works for piano and orchestra, the concerto and the Polish Fantasy, the latter is my favorite. It is with great delight that I played this with orchestras in Warsaw, Toronto, Bucharest, Tulsa, Krakow, Poznan, Cleveland and Glasgow. Besides being a splendid vehicle for purely pianistic interests, it vibrates with life and vigor, possesses sentiment and sweeping dance rhythms and, again, is the rich, generous and fascinating personality of Paderewski, incorporated in sounds.

"It is to be hoped that this eightieth birthday of Paderewski will point to an increased interest in his compositions and that they will be played more and more through the years to come."

H. H.

Guest Conductors Named for Robin Hood Dell

PHILADELPHIA.—Guest conductors thus far engaged for the Robin Hood Dell series include Georg Sebastian, week of June 24; Alexander Hilsberg, week of July 8; Jose Iturbi, week of July 15; Efrem Kurtz, week of July 22; Sylvan Levin, week of July 29; and Hans Wilhelm Steinberg, weeks of Aug. 5 and 12.

The conductors engaged for special occasions include: Eugene Ormandy, opening night, June 18; and André Kostelanetz, with Lily Pons, soloist, June 19. The New England Opera Company will appear in The Mikado, July 29, and Pinafore and Box and Cox, July 30.

Iturbi will be a piano soloist as well as conductor, July 18. Vladimir Horowitz will play on Aug. 8, his only appearance in any summer concert.

Other prominent soloists who will be heard are: Lawrence Tibbett, June 19; Grace Moore, July 11; and Mischa Elman, Aug. 12. The Ballet Theatre will appear on June 24 and 25, during the week of the Republican National Convention here. K. N.

Naumburg Foundation Makes Recital Awards to 3

The Walter W. Naumburg Foundation has announced that the winners of the prize of the Foundation, which consists of a recital in Town Hall next season, are Abbey Henry Simon, pianist, born in New York City; Harry Cykman, violinist, of Atlanta, and Thomas Richner, pianist, of Point Marion, Penna.

The judges who selected these young players from 165 applicants in the sixteenth annual competition conducted by the Foundation were Walter Spalding, Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsh. Twenty-seven musicians were heard in the final auditions.

Organist Richard T. Percy Found

Richard T. Percy, who disappeared during Easter week from his studio in Carnegie Hall after drawing some $200 from a bank account and purchasing a ticket for Chicago, was found at the Powers Hotel, Rochester, N. Y., on April 3. Mr. Percy explained that he had been injured in a fall from a bus in New York, taken to a hospital, and left for his home next morning. He remembered nothing until discovered in Rochester. It is said the organist was in good condition, but with contusions on the body. He recently retired from his position as organist of the Marble Collegiate Church, New York, after forty-six years' service.

Metropolitan Sings Rochester Walküre

Elman Soloist Under Baton of Iturbi — Hofmann Heads Recital Roster

ROCHESTER, N. Y.—Appearing for its annual visit in Rochester, the Metropolitan Opera Association presented Die Walküre on March 25 in the Eastman Theater. Headed by a cast with Lauritz Melchior, Friedrich Schorr, Helen Traubel, Marjorie Lawrence, Norman Cordon, and Kerstin Thorborg in the principal roles and Erich Leinsdorf conducting, a presentation of both vocal and orchestral magnificence was given.

Erich Leinsdorf proved himself to be a conductor of great talent, for under his direction both the vocal and orchestral music blended into a composite whole, one being as important as the other and produced true Wagnerian music drama. Marjorie Lawrence was a most effective Brünnhilde and Melchior, Friedrich Schorr, Helen Traubel and Norman Cordon did some exquisite singing. The Eastman Theater was a scene of splendor on this operatic night, which is always the climax of the musical season.

Violinist Wins Acclaim

The Rochester Philharmonic season closed on March 21 with Mischa Elman as guest soloist. Mr. Elman gave a virtuosic and meaningful performance of Mendelssohn's Concerto. He also presented Saint-Saëns' Introduction and Rondo Capriccioso for violin and orchestra in which, again, the melodic and expressive qualities were treated with great delicacy and feeling. In both he received excellent orchestral support. For the orchestral numbers in this last Philharmonic concert of the season, Mr. Iturbi chose the Sibelius First Symphony which was well done, the Russian Easter Overture on themes of the Russian Church, and Debussy's Prelude to the Afternoon of the Faun which was played with delicacy and line.

Mr. Elman received such a cordial reception from the audience that he played a number of encores, in which Mr. Iturbi graciously agreed to accompany him on the piano and proved himself a fine extemporaneous accompanist.

Josef Hofmann gave a concert in the Eastman Theater which enraptured his audience. Mr. Hofmann's precision, his exquisite coloristic effects on the piano, his phenomenal velocity, and unusual dynamic contrasts all combined in a performance memorable for its sheer beauty and finesse. His program included the Mozart Rondo in A minor, played with delicacy; the Beethoven Sonata, op. 31, No. 2; a Bach-Busoni Chaconne; a ballade, mazurka, nocturne, and scherzo by Chopin, played with revealing depth and tonal color; two songs by Schubert-Liszt, and the Liszt Don Juan Fantasy. A shower of applause brought forth numerous encores. L. L.

Philadelphia Opera to Give Pelleas in English

PHILADELPHIA.—The Philadelphia Opera Company has announced its plans for the 1940-41 season. The operas to be performed are Eugene Onegin (to commemorate the 100th anniversary of Tchaikovsky's birth), The Bartered Bride by Smetana, in English; Carmen by Bizet; Pelleas and Melisande by Debussy (first performance in English in this country); an American opera which is to be the prize winner of composer's contest, the last date for submitting being Aug. 15; The Cloak by Puccini, and The Spanish Hour by Ravel, both in English; and La Boheme by Puccini. M. M. C.

Indiana Educators Open Statewide Campaign to Further Appreciation

Richard Crooks Soloist with Sevitzky Forces—Lange Is Guest—Marian Anderson Welcomed

INDIANAPOLIS, IND.—Educational and civic leaders from all parts of the state attended a banquet here recently to inaugurate the state music appreciation program. Addresses were made by John Erskine, Felix A. Grisette, Edward T. Ingle and others. The distribution of symphony recordings is now under way and ten complete works will be distributed, one symphony being released every two weeks. William H. Ball, chairman of the committee, seeks to develop an interest in music by placing classics in the homes at a price which is less than one ordinarily expects to pay for a single commercial record.

Crooks Sings With Sevitzky Forces

Fabien Sevitzky returned to the podium for the sixth pair of symphony concerts. Hanson's Romantic Symphony and the Ravel Bolero were the outstanding orchestral numbers each receiving masterful readings with special stress towards a tonal balance of all parts. Richard Crooks was soloist in four numbers, Le Rêve from Manon creating much enthusiasm. Needless to say, he sang in his usual winning manner with warm tone and excellent diction. The large audience received both soloist and conductor with repeated ovations.

Conductor Emeritus on Podium

Ferdinand Schaefer, conductor emeritus of the local symphony, directed the seventh pair of concerts and was presented a scroll by Mayor Sullivan in recognition of his service for the advancement of music in this city. Symphony No. 4 by Brahms revealed Mr. Schaefer's style and the lucidity with which he treats the symphony's countermelodies and the careful preparation he gives each new episode which the flow of the work brings along. Leon Zawisza and Ernest Friedlander appeared as soloists in the Brahms Concerto in A minor for violin and cello, offering a brilliant ensemble.

Lange Guest Conductor

Hans Lange, associate conductor of the Chicago Symphony, directed the fifth pair of concerts during the illness of Mr. Sevitzky. Mr. Lange knows the theatrical value of great orchestral masses and of cumulative rhythmic effects. He also revealed himself as a man with a feeling for clarity of line. The Elgar Enigma Variations were played with a wide range of mood and inflection, now attenuated and delicate, and again forcefully and percussively accented. Bomar Cramer, local pianist, appeared as soloist in the Schumann Concerto, displaying ample technical resources and spontaneity.

Marian Anderson Feted

Marian Anderson was presented by the Martens Concerts at the Circle Theatre before an audience of more than 3,000 persons in one of the gala events of the season. Once again she impressed her audience with the deep seriousness with which she approaches her artistic task. A miscellaneous group including songs by her accompanist Kosti Vehanen, and a closing series of Negro Spirituals were on her program. A friendly audience greeted each song with warm applause, which resulted in a number of encores.

Rebecca Lewis, harpist and James Hosmer, flutist of the local symphony, appeared in recital before an appreciative audience at the World War Memorial auditorium, offering finesse of phrasing and well fused tonal qualities.

The Taliesen String Quartet, composed of members from the symphony orchestra, was presented by the Matinee Musicale to a crowded house at the L. S. Ayers auditorium. Suite in the Olden Style and The Pixy Ring, both by H. Waldo Warner, and the Brahms Quartet in A minor comprised the program.

H. C. G.

Photo by Pix Publishing Co.

MARIAN ANDERSON SIGNS AUTOGRAPHS after her recent Carnegie Hall, New York, recital. The American contralto on May 26 gives her fifth concert in that auditorium this season. She also has been soloist on four occasions on the Ford Radio Hour and fulfilled eighty-five engagements on a transcontinental tour.

Musicians on Stokowski Tour to Receive Union Wage

Although most of the 109 musicians, under 25 years of age, to be selected by Leopold Stokowski for his forthcoming South American tour are still music students, they will receive the union scale of pay, according to Michael Myerberg, manager of the orchestra. The National Youth Administration has selected those who will compete for places in the final competitions.

The tour is expected to cost $1,000,000, according to Mr. Myerberg, of which about $880,000 will be spent to engage the United States liner Washington for the fifty-two day cruise. Thus far twenty-six bookings in South America, he said, have been secured. After three weeks of practice, the 109 musicians finally selected will play in Washington, D. C., on July 4 preparatory to their cruise.

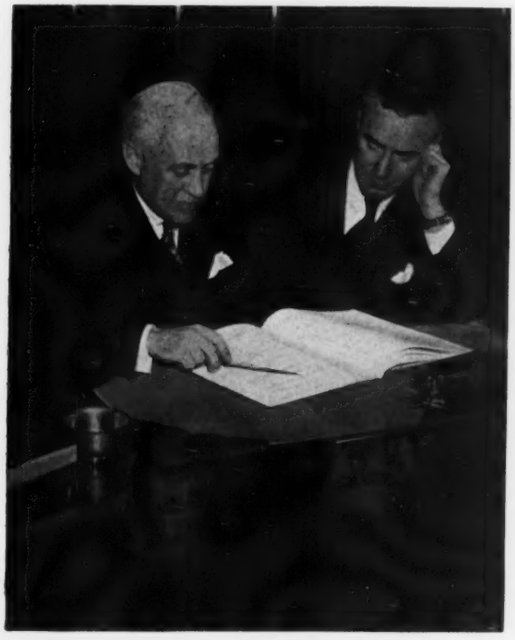
Hayward Heads American Bandmasters' Association

HAGERSTOWN, MD.—The eleventh annual convention of the American Bandmasters' Association elected, at the final afternoon session, Capt. Richard B. Hayward, of Toronto, Ontario, to serve as president for the coming year, succeeding Peter Buys, of this city. The convention attracted celebrated bandmasters from many States and Canadian provinces.

The convention program included addresses and musical programs of notable interest.

The closing night was a gala affair and centered about a concert by the Hagerstown Band, augmented by Army and Navy musicians from Washington, this enlarged group being conducted in turn by many of the bandmasters present. The program included a number of works by A. B. A. delegates.

The 1940 convention will be held in



GEORGE A. WEDGE, left, **CONFERS WITH SASCHA GORODNITZKI** concerning the master classes which the pianist conducts again at Juilliard Summer School. Mr. Wedge is director of the Summer School and also dean of the Institute of Musical Art. Mr. Gorodnitzki, recently signed by the Columbia Recording Company for a series of Masterwork recordings, will hold classes in repertoire and interpretation during July and August.

ROSES FOR CARMEN. Gladys Swarthout, returning to the Metropolitan Opera after an absence of two years, sang the title role in the only performance there this season of the Bizet opera, given as a benefit for the Music School of the Henry St. Settlement. Miss Swarthout receives floral gifts from students of the school, left to right: Constance Lurie, Pierre D'Albertis, Sonia D'Albertis (in back of Pierre), Lois Kaplan, Marilyn Kaplin and Renee Scherer.

New York's Spring Recital Season Continues Brisk

Herliczka Leads Her New Chamber Orchestra — John Charles Thomas and John Kirkpatrick Offer All-American Lists—Damrosch Makes "Debut" as Assisting Pianist with Quartet — Magda Tagliafero in Recital — Elman Plays

The recital season in New York, though approaching its final phase, continued brisk during the weeks between March 19 and April 3. Among the unusual events was the debut of a new mixed orchestra of 35 players under Gertrud Herlicska, with Fritzi Jokl, soprano, as soloist. Walter Damrosch was heard in what he referred to as his "debut" as assisting pianist with the Musical Art Quartet. Mischa Elman gave his first New York recital since his tour of South America. Marian Anderson sang in her fourth Carnegie Hall recital of the season. John Charles Thomas gave a program of American songs in his final event in a series. Another all-American list, of piano works, was offered by John Kirkpatrick.

In a gala concert for the Italian Welfare League, the artists included Giovanni Martinelli, Giuseppe De Lùca, Licia Albanese, Rose Bampton and Maria Gambarelli. Among newcomers to the recital stage were Magda Tagliafero, French pianist, and Viola Morris and Victoria Anderson, vocal duettists. Reginald Stewart appeared in a piano program. Louis Kaufman, violinist, played a novelty by Robert Russell Bennett, with the composer assisting, in his recital. Others heard were the Women's Chamber Orchestra of New York, led by Janet Scheerer, and the Siberian Singers, under Nicholas Vasilieff, in a joint concert.

Rose Kunst Returns

Rose Kunst, soprano, last heard in Town Hall about two years ago, returned for her second recital on March 19. A large audience heard her in arias by Tchaikovsky, Mozart and Catalani and songs of Mendelssohn, Mozart, Mahler, Dvorak, Frank La Forge, Cyril Scott, Martin Shaw and Graham Peel. Conrad Forsberg was at the piano.

Louis Kaufman in Novelties

Louis Kaufman, violinist, formerly of the Musical Art Quartet, gave another Town Hall recital on March 20. The program had an unhackneyed makeup, opening with Respighi's sonata in B minor, of Romantic tinge and melodious makeup. This was played with taste and charm, Liza Elman, sister of the noted violinist, being the excellent piano co-artist throughout the program. Schubert's Duo in A major was an interesting revival, as it held flashes of the true Schubertian warmth and color, though thematically somewhat weak. The Saint-Saëns Concerto provided many grateful opportunities for the violinist to display his fine-spun tone and superior musicianship. Robert Russell Bennett, composer, was the guest pianist in his Hexapoda, Five Studies in Jitteroptera, a most amusing set of descriptive pieces for violin and piano, with a jazz basis and ingenious, lively scoring. Another new work played by the violinist was Alfred Newman's transcription of an air, The Sixpence. Dohnanyi's inimitable Ruralia Hungarica closed the list with vivid folk rhythms. Miss Elman was a most competent assistant.

Chamber Music Guild Quartet Appears

The Chamber Music Guild Quartet gave a fine program in Carnegie Chamber Hall, March 22, before a capacity audience which showed marked enthusiasm for the works performed. These included the Trio in G for strings by Beethoven, a trio by Martinu in the form of five short pieces of interesting and unusual character, and Schumann's quintet in E flat major for piano and strings. Members of the ensemble are: Elly Bontempo, piano, Bernard Ocko, violin, Eli Lifschey, viola, and Lucien Kirsch, cello.

Johann Singer in Piano Works

Johann Singer, American pianist, gave a recital on March 23 at Town Hall in which he presented an interesting and unusually planned program.

It comprised the Beethoven Sonata Op. 27, No. 2, a Mendelssohn Scherzo, and the Bach Chromatic Fantasie and Fugue in the first half. Mr. Singer followed with the Mozart Sonata in G major and smaller compositions by Chopin, Slavit and de Falla. Ferde Grofé's On the Trail, the Liszt Rhapsodies Nos. 6 and 13 and La Campanella concluded the evening's performance. A large and friendly audience applauded the pianist.

Thomas Sings American Songs

Concluding his series of Sunday afternoon recitals, John Charles Thomas, native baritone, presented an all-American list in Town Hall on March 24. At the conclusion of his program he revealed that it had been in the nature of an experiment as to the singability of the use of English and expressed complete satisfaction at the result.

Starting with the Revolutionary War period, the Metropolitan Opera baritone came down to the present writers and included Virgil Thomson, Charles Ives, Louis Gruenberg, Ernst Bacon (in a MS. item), David Guion, John Powell, Charles Wakefield Cadman, Kathleen Lockhart Manning, Albert Hay Malotte, Pearl Curran, Jacques Wolfe, Geoffrey O'Hara, and even Stephen Foster's Gentle Annie. James H. Rogers, Samuel Endicott, Edward MacDowell, Benjamin Whelpley were the other composers listed.

It was a diversified list and Mr. Thomas was in notable fettle both as a singer and interpreter, meeting the contrasting moods with subtle and skillful ability. Needless to add, the audience was enthusiastic; encores were demanded and given. Carroll Hollister was a completely sympathetic co-artist at the piano.

Marian Anderson in Fourth Concert

Her fourth Carnegie Hall recital this season on March 24 found Marian Anderson facing a filled house, and giving an evening of continuous pleasure with her compelling voice and informed interpretations and delivery. Her program, aside from eagerly demanded encores, was made up of Handel's Te Deum, Tutta Raccolta and Der Flöte weich Gefühl; Carissimi's A Bruno Vestiti; songs by Beethoven and Wolf, Dvorak, Bantock, Vehanen, Alvarez; a group of Negro Spirituals; and Lia's Air from Debussy's L'Enfant Prodigue. Kosti Vehanen accompanied Miss Anderson ably as usual.

Edwin Grasse, Composer-Violinist, Heard

Edwin Grasse, blind violinist, composer and organist (he has regularly occupied a church position), drew a large audience, completely filling the hall, to Carnegie Chamber Music Hall on March 25. Auditors were warmly interested in Grasse's new manuscript sonata, his eighth, a work full of ideas, with singing cantilena and double-stoppings of effective content; loud and continuous applause rewarded the composer-violinist, in which Ada Zellar, his capable accompanist, shared. A little-known sonata, opus 4, by Volkmar Andreae had dramatic moments and a brilliante finale, Grasse's vigor of interpretation marking his playing. A Joachim romanze (from the Hungarian Concerto), the Paganini-Grasse Ninth Caprice, to which this performer has added modernizations, increasing its effect, and Wieniawski's dashing Polonaise in D, concluded the program.

Herliczka Leads Her New Orchestra

Gertrud Herliczka, who has had extensive experience as a conductor in Europe, and who made her New York debut several seasons ago in a special concert with Philharmonic players, brought forward her new Symphony Orchestra at Town Hall on March 25. The new body includes some thirty-five musicians, most of them men. As soloist Fritzi Jokl, soprano, formerly of the Munich Opera, made her New York debut.

Miss Herliczka conducted with spirit and deftness, emphasizing her ideas of tempi and nuance clearly, without baton. The concert opened with Mozart's Marriage of Figaro Overture, and continued with a little known Symphony in C major (No. 6) by Schubert, done with sparkling bravura. Mme. Jokl sang Schubert's joyous Der Hirt auf dem Felsen, arranged by Reinecke, with clarinet obbligato played by C. Brody. Her voice is a warm and well trained one, supple in negotiation of runs, and employed with temperamental ardor.

First New York hearings were given to A Pastoral Fantasy by John Haussermann, of buoyant, quality and markedly tuneful, and a Perpetuum Mobile by Max Schönherr, based on a Kreutzer violin etude, for strings. Another first local hearing was Karl Stamitz's Concertante Symphonie, employing seven soloists against the orchestra in delightful and sprightly fashion. Mme. Jokl also sang Johann Strauss' Voices of Spring liltingly, and the concert closed with the Pizzicato Polka and Emperor Waltz of the same composer. Both conductor and soloist were often recalled.

John Kirkpatrick in Native List

Roger Sessions, Edward MacDowell, Hunter Johnson, Aaron Copland, Robert Palmer and Louis Gottschalk were the only composers listed for John Kirkpatrick's program in Town Hall on March 26, indicating that at least one pianist feels an all-American list can provide sufficient interest for audiences. Mr. Kirkpatrick did the same thing about two seasons ago and last year was the medium for Charles Ives' Concord Sonata in its New York premiere.

The novelties on this evening were the Hunter Johnson sonata, and one by Robert Palmer, both heard for the first time. Mr. Palmer's score was the most recently completed item on the list. It proved interesting if somewhat unorthodox. The Johnson work, while dissonant in style, like the other, is a vigorous and exultant score. Both are pianistic and Mr. Kirkpatrick played them with keen sympathy. Aaron Copland's Variations and the Sessions sonata evidenced the change in mood among contemporaries within a few years. The MacDowell and Gottschalk numbers were a decided contrast. Encores had to be given.

Gala for Italian Welfare League

A gala concert, given for the benefit of the Italian Welfare League, Inc., at Carnegie Hall on March 26, in which

TOSSY SPIVAKOVSKY,
Russian violinist, who has lived and concertised in Australia, made his American debut in Town Hall, New York, on April 7. He appeared as a child prodigy in Germany, Holland, Sweden, Denmark, Norway and England and was concertmaster of the Berlin Philharmonic at the age of eighteen. Following a tour of Australia and New Zealand he conducted master classes at the University Conservatory in Melbourne and also broadcast for the Australian Broadcasting Commission.

Photo by Bruno of Hollywood

GUIOMAR NOVAES,
Brazilian pianist, has been named by her Government as artistic representative to the World's Fair in Portugal this summer. Mme. Novaes accepted on invitation of President Vargas of Brazil and goes there in July for recitals in Lisbon and Porto. She sailed from New York on April 5 for her home at Sao Paulo after having appeared in seven states in recital and also as soloist with the Chicago, Detroit, Reading and National Symphony orchestras. Accompanying her were her husband, Octavio Pinto and their daughter, Anna Maria.

artists of the Metropolitan Opera Association participated, was in its vocal department an evening of consummate singing in the best Italian tradition.

The artists included Licia Albanese, soprano, Rose Bampton, soprano (who substituted for Bruna Castagna), Giuseppe de Luca, baritone, Giovanni Martinelli, tenor, and Maria Gambarelli, dancer. Pietro Cimara was at the piano for Mme. Albanese, Mr. De Luca and Mr. Martinelli. Miss Gambarelli was assisted by Arthur Norris at the piano, and with violin and cello obbligato by Carmela Ippolito and Osvaldo Mazzucchi respectively. Brooks Smith played for Miss Bampton. Mr. De Luca's contribution comprised O Casto Fior from Le Roi de Lahore by Massenet, the Solonne in Quest' ora duet from La Forza del Destino by Verdi, sung with Mr. Martinelli, songs by Denza, Tosti and Buzzi-Peccia and the concluding duet of the program, from the Barber of Seville, in conjunction with Miss Bampton. Mme. Albanese was heard with Mr. Martinelli in the duet from the first act of Madam Butterfly and in selections by Puccini, Buzzi-Peccia and a Sicilian folk song.

Miss Bampton sang an aria from Verdi's Ernani, and two songs by Respighi, besides the duet with Mr. De Luca. Apart from the duets he sang, Mr. Martinelli was heard in the Improvviso from Giordano's Andrea Chenier and in several encores. The large audience stayed to the end of the concert, lasting to 11:30, and gave the artists many ovations.

Lillian Fine Sings

Lillian Fine, young mezzo-soprano, who gave promise of a higher range of voice than designated, gave a debut recital at the Carnegie Chamber Music Hall on March 26.

Miss Fine presented an unusually interesting program in which she showed musical sensitivity and understanding both in interpretation and conception. The classical portion included selections by Martini, Gretry and Marcello. This was followed by a group of Lieder by Schubert. Spanish songs by Joaquin Nin, Manuel de Falla and Turina, invoked with particular spirit and *élan*, and folk manifestations from Greece, Turkey and South America, besides several Negro Spirituals, rounded out the evening's music. Miss Fine was given able assistance at the piano by Milne Charnley.

Damrosch Assists Quartet

The ninth and final event of the current season's Town Hall Endowment Series in that auditorium on March 27 presented Walter Damrosch as pianist with the Musical Art Quartet. Dr. Damrosch is no stranger as a pianist, what with his numerous educational lectures, but he wanted this occasion to mark his formal debut as a player of this instrument.

In view of his long service and experience, it was to be expected that he would dominate the items in which he participated. That he did so was due more to his attempt to bring the piano into what he considered its rightful place than for personal satisfaction. With Sascha Jacobsen, first violinist of the ensemble, Dr. Damrosch opened the program in the Brahms sonata, Op. 100. It was given a scholarly and graceful delineation which might have proven more successful had the violinist been less self-conscious of his distinguished associate.

Two movements from Debussy's quartet and Turina's La oracion del torero were contributed by the string players alone, with stylistic appreciation. The final offering was Franck's romantic F minor quintet, wherein both the quartet and pianist provided notable ensemble. Here the piano has many opportunities for significant leadership, and Dr. Damrosch proved technically competent to meet them. It was an appealing and moving reading. The large audience tendered all participants generous applause.

Women's Chamber Orchestra of N. Y. and Siberian Singers

A novel program that combined the talents of two diverse groups brought to hearing the Women's Chamber Orchestra of New York, Jeanette Scheerer, conductor, and the Siberian Singers, *a cappella* group of ten men singers, under Nicholas Vasilieff, in Town Hall, March 28.

The orchestra of 25 women opened the evening with the rare overture to Oedipus in Colonus, arranged by Sam Franko, and played with true classical feeling. Later in the program they were heard in Haydn's Symphony No. 5, in D major, Tchaikovsky's Serenade for Strings, op. 48, and Three Tone Poems, op. 5, by Charles T. Griffes. Miss Scheerer showed considerable stylistic knowledge in her conducting, and the ensemble played with full tone and attention to expression, the Haydn work being particularly ingratiating, if the tempi seemed at moments slightly on the slow side.

The Siberian Singers, known for concerts on tour and for their recordings, were heard in two groups, first of liturgical music by Russian composers, sung in cathedral robes of the seventeenth century, and then in folksongs, also done in costume. They revealed good voices and a notable warmth and feeling in their work, which observed strikingly the best traditions of Russian choral music. Mr. Vasilieff, conducting from his place among the singers, also led his charges in Grieg's Landerkennung as the final number with the orchestra. The audience was large and appreciative.

MARIO CASTELNUOVO-TEDESCO

Toscanini Conducts Work by Castelnuovo-Tedesco

Arturo Toscanini on March 30 with the NBC Orchestra gave his third reading of Mario Castelnuovo-Tedesco's overture to The Taming of the Shrew. Following the world premiere of the work in 1932 in Florence, it was played by Toscanini that same year with the New York Philharmonic and repeated in 1933. The *maestro* has also presented this composer's Symphonic Variations, the second violin concerto, with Heifetz as soloist, and the cello concerto with Piatigorsky.

Joseph Schuster in Recital

Joseph Schuster, solo cellist of the Philharmonic, is heard in annual recitals at Town Hall, and always wins a goodly audience, artistic success and much applause. The evening event of March 29 was no exception.

Of outstanding interest, so far as concerned the program numbers, was Chopin's sonata for cello and piano, the last work from his pen. It is not often performed publicly, probably because a tradition has arisen that the music is weak in content and construction. However, as interpreted and played by Schuster, the pages had fragrant romantic atmosphere and were altogether appealing, an effect aided by pianist Ernst Victor Wolff, who kept his ornate part in perfect tonal and lyric affiliation with the cello measures.

Schuster gave sensitive and charming delivery of Mozart's D major concerto (originally for horn and orchestra) transcribed by Cassado. Fine texture of tone, expert phrasing, and impressive command of fingers and bow were other accomplishments of the soloist. His lesser numbers, consisting of examples by Valentini, Piatti, Frescobaldi, Beethoven, Fauré, etc., also gained warm approbation.

Viola Morris and Victoria Anderson Sing Duets

Viola Morris, soprano, and Victoria Anderson, contralto, two Australian artists who have never been heard here before, gave a recital at Town Hall on March 31. Not only did they present a program of unusual interest, but their musicianship, sense of style, excellent production and lovely voices, lent special distinction to the occasion.

Heinrich Schütz's Herr, ich hoffe darauf, which opened the first half of the program devoted to duets of early composers, was an example of ensemble singing of the first order. The tonal blending of the two rich voices was nigh to perfection.

This was in the main characteristic also of the compositions by Purcell, Morley, and Barlet which followed. The songs by Purcell, Schubert, Reger, Schumann, Wood and an arrangement by Stanford, which were Miss Anderson's solo contributions and those by Miss Morris, compositions by Handel, Duparc, Stanford and an anonymous 16th century work, revealed only more minutely their individual gifts. Other duets on the program were by Schumann, Brahms, Vaughan Williams, Bridge, Williams, Dunhill and Thiman. Celius Dougherty was the excellent accompanist.

(*Continued on page* 15)

GRACE MOORE and her husband, **VALENTIN PARERA** arriving in Havana by plane for the Metropolitan Opera soprano's first Cuban concert on March 13.

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Novelty Marks New York Orchestral Concerts

The orchestral concerts in New York between March 21 and April 3 brought an interesting series of programs. Two guest conductors functioned with the New York Philharmonic in addition to John Barbirolli, the regular leader. Albert Stoessel led a Holy Week performance of St. Matthew's Passion by Bach and another miscellaneous concert with these forces. Stravinsky gave concerts of his own works with the same body. Barbirolli was heard with Horowitz as guest soloist in the Tchaikovsky Concerto, and Antonio Brosa introduced a new violin concerto by Benjamin Britten under the same conductor. Artur Schnabel played in the Mozart series of the New Friends of Music Orchestra, under Fritz Stiedry. The NBC Orchestra continued its series under Toscanini, and the National Orchestral Association concluded its special concerto programs with an interesting list with multiple soloists.

Bach's St. Matthew's Passion Performed

Philharmonic-Symphony Society and Oratorio Society of New York, Albert Stoessel conducting, Carnegie Hall, March 21, evening. Soloists and assisting artists: Agnes Davis, soprano; Suzanne Sten, mezzo-soprano; William Hain, tenor; Julius Huehn, baritone; Lansing Hatfield, bass-baritone; Mishel Piastro and John Corigliano, violins; John Amans, flute; Bruno Labate, oboe; Yella Pessl, harpsichord; Hugh Porter, organ, and the boy Choristers of St. Thomas Church (Dr. T. Tertius Noble, director). Program:

St. Matthew's Passion, Bach.

Every year Albert Stoessel leads the Oratorio Society in a performance of Bach's B minor Mass, but on the present occasion as guest of the Philharmonic (his debut with the organization) he chose for presentation the same composer's Passion According to St. Matthew, and the members of his own famous vocal body sang the choral parts.

Who shall be told that Bach's St. Matthew is one of the most grandiose and moving oratorios ever written, and that its appeal remains eternal so long as great music exists?

Stoessel gave a devoted and musically elevated reading, with many moments profoundly stirring, and the large audience listened reverently to the long work, somewhat abbreviated for concert purposes. The chorus was expert and altogether outstanding in quality and correctness. William Hain, as the Narrator, showed the most convincing Bach style of the soloists, although Messrs. Huehn and Hatfield scored strongly with their excellent voices. Miss Davis had clarity and earnestness to recommend her. Miss Stenn contributed effectively with rich tones and feeling delivery.

It had been requested that the audience abstain from applause, and therefore no outward enthusiasm manifested itself except for a few scattered handclaps after the first part of the oratorio.

Two Works Led by Toscanini

NBC Symphony Orchestra, Arturo Toscanini, conducting; RCA Studio H, March 23. Program:

Symphony No. 2, B flat, Schubert; Excerpts from Parsifal, Wagner.

Only two compositions made up this Toscanini program but they were highly representative examples of the orchestral literature.

Unusual to report, the maestro did not seem to be in his customary irresistible form, and one missed those touches of supreme imagination and fire that have come to be expected from him always. The Schubert score had some draggy longueurs, and in the Wagner music the characteristic Toscanini resourcefulness of interpretation was realized only here and there.

Nevertheless, the auditors stamped unlimited approval on the performances, and the leader made his men (who played with unfailing art) share in acknowledgement of the resounding tributes.

Stoessel Leads Philharmonic Orchestra and Singers in St. Matthew Passion—Brosa Plays New Britten Concerto—Horowitz With Philharmonic, Schnabel With New Friends Orchestra—Stravinsky Conducts List of His Works

ANTONIO BROSA and JOHN BARBIROLLI backstage at Carnegie Hall after the Spanish violinist had given the world premiere of Benjamin Britten's concerto, written for and dedicated to him, with the Philharmonic Orchestra under Mr. Barbirolli's direction.

Stoessel Leads Philharmonic

The Philharmonic Symphony Society, Albert Stoessel, guest-conductor, Ernest Hutcheson, pianist, soloist; Carnegie Hall, March 24. Program:

Introduction and Ballet from Ramuntcho, Deems Taylor; Tone Poem, Pohiola's Daughter, Sibelius; Suite from the Opera, Garrick, Albert Stoessel; Concerto in C minor and Leonore Overture No. 3, Beethoven.

The first half of the program at this Easter Sunday concert by the New York Philharmonic, which concluded Mr. Stoessel's three guest appearances with the orchestra this season, was devoted to works never before played by this organization. Mr. Stoessel's own Orchestral Suite from His Opera Garrick was a first performance anywhere, although the opera had been given in its entirety three years ago by the Juilliard School of Music.

The Suite comprises a Bourree, a Sarabande, a Gavotte, a Gigue, all occurring in the second act, and an arrangement of Peg Woffington's air, Robin's Fickle, Robin's False, which takes its place before the Gigue. These dance movements, with their character of old English tunes, were very pleasant and interestingly orchestrated, giving off a decidedly "Theatre" flavor.

Mr. Taylor's contribution, heard on the same stage only recently, was warmly received.

The rest of the program was ably set forth both by Mr. Hutcheson and Mr. Stoessel. The pianist gave an interpretation of this Concerto, with its reminiscent Mozartean character, that was commensurate with all its demands, both of tenderness and power and essential style.

Brosa Offers New Work

Philharmonic-Symphony Society, John Barbirolli conducting, Antonio Brosa, violinist, soloist; Carnegie Hall, evening, March 28. Program:

Overture to Semiramide, Rossini;* Concerto, D minor, opus 16, Benjamin Britten; Fifth Symphony, Beethoven.

* First performance.

The only matter of novelty on this occasion was the new concerto (finished about a year ago) by Benjamin Britten, young English composer and pupil of Frank Bridge.

It is an unusually attractive piece of music, well factured as to orchestration and the solo part both deftly interwoven and integrated. The writing has ease and flow, and seems the result of feeling rather than only thought. The harmony, while largely modern, clothes themes that may be called melodic without great stretch of imagination. The whole work holds constant interest and was most cordially received, the composer sharing bows with the soloist and conductor.

Brosa played the Britten solo part with full musical understanding and variety, a multi-colored tone tastefully employed, and complete facility of execution. His art had much to do with bringing the concerto into the affections of the hearers.

Final National Orchestral Concerto List

The National Orchestral Association, Leon Barzin, conductor; Carnegie Hall, March 30. John Barnett, assistant conductor; soloists, Eudice Shapiro, violinist, William Kroll, violinist, Leon Barzin, violist, Victor Gottlieb, cellist and Leonard Shure, pianist. Program:

Mozart, Symphonie Concertante in E flat major; Beethoven, Triple Concerto; Brahms, Double Concerto.

The fifth and concluding concert in the Gabrilowitsch Memorial Series was a feast both in soloists and concertos, an appropriate and gala manner in which to bring them to an end. At the same time it presented an excellent opportunity to judge the three most celebrated concertos with more than one solo instrument. Each, in its own form, is criticized severely for many reasons, the most common being that the several solo instruments throw the true concerto form off balance.

In the Mozart Concertante, it is true, the violin and viola, excellently performed by Mr. Kroll and Mr. Barzin (who here gave up the podium to Mr. Barnett), rarely play more contrapuntally than in thirds. But the beauty of the material, the smoothness and grace of the workmanship, particularly in the very tender and romantic andante, places it with the best of Mozart's concertos.

As for the Beethoven concerto for violin, cello and piano, admirably set forth by Messrs. Kroll, Gottlieb and Shure, even if Weingartner once said, "I wish there were more of these weak Beethoven works," the incongruity of its form and lack of great ideas cannot be denied.

In comparison, the Brahms double concerto, which concluded the program, was a wonder of lucidity and conciseness. Miss Shapiro and Mr. Gottlieb played with spirit and artistry. The large audience warmly applauded the soloists and the two conductors.

Horowitz Plays Tchaikovsky

Philharmonic-Symphony Society, John Barbirolli conducting, Vladimir Horowitz, pianist, soloist, Carnegie Hall matinée, March 31. Program:

Concerto Grosso, D minor, opus 6, No. 10, Handel; Eighth Symphony, Beethoven; Concerto, B flat minor, Tschaikowsky.

This Sunday afternoon program was the same as the previous evening brought forth, and again the auditorium was packed to its limit, proving the tremendous drawing power of the popular Horowitz.

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He was in irresistible form, with torrential temperament and seemingly inexhaustible wealth of nuances in tone and keyboard art generally. After the uplifting and exciting finale, the soloist was applauded and cheered to the echo, some of the approbational thunder being clearly meant also for Barbirolli and the orchestra. The accompaniment was as stimulative and glowing as the performance of the soloist.

Schnabel in New Friends Mozart Series

All-Mozart Concert by New Friends of Music Orchestra, Fritz Stiedry, conductor, Artur Schnabel, pianist, soloist; Carnegie Hall, March 31. Program:

Concerto in A major, K. 488; Symphony in C major, (Jupiter) K. 551; Concerto in E flat major, K. 482.

Artur Schnabel was heard for the second time in the Mozart-Handel series being given at Carnegie Hall by the Orchestra of the New Friends. In this second concert of the series, the ensemble, from the first opening tuttis of the A major concerto, played with increased sonority and brilliance. As for Mr. Schnabel's interpretation of this work, it was perhaps the most consummate heard within recent memory. The phrasing was of the purest, and the smoothness of the accents and embellishments were truly admirable. The Jupiter Symphony, which followed, though capably handled by Dr. Stiedry, and the E flat major concerto, which concluded the program, and once more displayed the brilliance of Schnabel's Mozart playing, were somewhat of an anti-climax.

Stravinsky Conducts Again

All-Stravinsky program, Philharmonic-Symphony Society, Igor Stravinsky, guest conductor, Carnegie Hall, April 3. Program:

Symphonic poem, Le Chant du Rossignol; Suite from L'Oiseau de Feu; Le Sacre du Printemps.

Returning for his second seasonal appearance with the Philharmonic (in place of the previously announced Georges Enesco), Stravinsky offered three of his best known works. His growth in authority as a conductor was again evident, and it was of especial interest to hear at first hand the composer's own conception of the once-sensational Sacre du Printemps. This score has lost much of its novel effect, since complexities of rhythm are today commonplaces, and despite its striking and effective scoring and largeness of conception, it also seems now to have less concentrated felicity of thematic invention than either Petrouchka or The Firebird. The exquisite suite from the latter work was again the high point of the program. The Chant du Rossignol, exotic and delightfully scored, with its fairy tale *chinoiseries*, seems a bit on the longish side as concert hall fare.

It remains to chronicle that the Philharmonic players did their best to accede to the composer's every wish. The latter was repeatedly recalled by the audience. A few scattered "bravos" came from the upper part of the house and from younger listeners on the main floor. But the general tone of the evening was sedate.

Bostonians Play Familiar Scores

Boston Symphony Orchestra, Serge Koussevitzky conducting; Carnegie Hall, April 4. Program:

Pastoral Symphony, No. 6, Beethoven; Pathetique Symphony, No. 6, Tchaikovsky.

Serge Koussevitzky elected to play extremely familiar music at this concert, but that did not prevent the usual large audience from gathering to greet him and his assisting Boston musicians.

Some persons still think the Pastorale a weak work by the great Bonn symphonist, but it has its enchantments for most listeners, who love the sincerity of feeling and the simple means employed by the composer to express his reactions to the more agreeable wonders of Nature. Koussevitzky found the right moods and proper unaffectedness in his interpretation, and found his just reward in warm response from the auditors.

Glowing and forthrightly passionate was his presentation of Tchaikovsky's flaming measures, and again he won an impressive ovation. There are musical cynics, or ignoramuses who like to belittle the popular work and call it theatrical and even somewhat vulgar. One such individual, writing for a New York daily, said in his review of this concert: "The oftener one hears Tchaikovsky's Pathétique Symphony the greater grows the conviction that his genius was essentially that of an adolescent who never matured."

All one can say in reply is, that the reviewer in question is a smart aleck who himself never has matured as a critic.

Tchaikovsky Centenary Observed

Boston Symphony Orchestra, Serge Koussevitzky conducting; Carnegie Hall, April 6, afternoon. Program:

Symphony No. 4, Beethoven; Symphony No. 5, Tchaikovsky.

To celebrate the centenary of the birth of Tchaikovsky, Dr. Koussevitzky programmed that composer's fiery fifth symphony, and as contrast, paired it with the rather weak No. 4 by Beethoven. The comparison resulted entirely in favor of the Russian master.

Despite super-critical tearing down of Tchaikovsky's symphonies—and the diatribes are beginning to look like persecution—three of the six remain vitally in the repertoire, and continue to stir the fancy and emotions of millions of hearers all over the world. Of course they are Romantic music, and that is the chief purpose of Romantic music. To say that classical models are not followed in the Tchaikovsky examples does not condemn them. Beethoven himself departed widely from classical models in some of his later symphonies and also in many of his sonatas.

Whatever the sourish detractors might feel, the fact remains that at this concert the audience clapped and roared its approval thunderingly, both because of the music of the Fifth, and because Koussevitzky and his men gave it burning and irresistible voice. The performance was one of the most inspiring ever done in New York by the Boston conductor and orchestra.

Metropolitan Opera Post-Season Operas Score

The Metropolitan Opera gave several post-season performances during the week before Easter, which were attended by capacity houses. In addition to the traditional Parsifal on Good Friday afternoon, there was a Saturday matinee, Tristan, that evoked unique enthusiasm, and a final special performance of Barber of Seville on Saturday evening.

Parsifal on Good Friday

Dignified and beautifully solemn was the performance of Parsifal on Good Friday afternoon, March 22. An audience to overflowing spent the day observed by Christendom as the most sacred on its calendar in hearing Wagner's version of the story of the Grail.

With Lauritz Melchior in the title role the cast included many luminaries: Kirsten Flagstad as Kundry, Friedrich Schorr as Amfortas; Norman Cordon, Titurel; Emanuel List, Gurnemanz; Walter Olitski, Klingsor. Others in the cast were Doris Doe, George Cehanovsky, Louis D'Angelo, Natalie Bodanya, Helen Olheim, Karl Laufkoetter, Lodovicco Oliviero, Irene Jessner, Irra Petina, and Thelma Votipka. Singing throughout was of excellent standard. Special mention must be made of the work of Schorr, whose characterization added much to the religious dramatic content of the music.

Erich Leinsdorf conducted a performance of intense fervor and satisfaction.

Tristan and Isolde

Seldom has the enthusiasm been equalled that followed each act of Tristan and Isolde at the post-season matinée, March 23. Long after the final curtain the vast audience remained to call out the artists repeatedly and applaud and cheer them to the echo.

The tumult had reason, for the performance reached a top level of kindling vocalism and emotional excitement. Erich Leinsdorf inspired the singers and orchestra with his mastery of the music and of the baton, and they responded to the full extent of meaningful tone and glowing enactment. The whole performance was an afternoon of unvaried musical fervor and art.

Never had Flagstad poured out tone more amply and beautifully, at the Metropolitan, and never had Melchior matched her with greater volume and feeling. Kerstin Thorborg gave thrill and passion to her Brangaene impersonation. Emanuel List did a compellingly sympathetic King Mark, and Julius Huehn touched the heart with his noble conception of the lovable Kurvenal.

Auld Lang Syne Ends Season

The strains of Auld Lang Syne came from the pit and the entire cast of Il Barbiere di Siviglia joined with General Manager Edward Johnson on the stage in singing some inaudible words as the curtain fell on March 23 on the 1939-40 Metropolitan season, including the special performances.

Both Mr. Johnson and George A. Sloane had discussed the Metropolitan Opera $1,000,000 drive, pointing out that it was two-thirds accomplished, and the general manager promised a "surprise." As the audience stood, ready to depart, the Scotch air informally concluded the season.

The Rossini opera brought a familiar cast, all in holiday mood and including an alluring Rosina in the person of Lily Pons; a dashing Figaro sung by Giuseppe De Luca; a manly Almaviva, as sung by Nino Martini; a misshapen and comic Basilio as impersonated by Ezio Pinza; a doddering Bartolo in the delineation of Louis D'Angelo; and a Berta of potentialities as presented by Irra Petina. Giordano Paltrinieri and Wilfred Engelman completed the cast under a swiftly moving baton held by Papi. Principals, orchestra, chorus, in fact all employees and officials, contributed their services to aid the fund.

ROBERT GOLDSAND,

pianist, reappears as a mature artist in a recital at Town Hall, New York, on April 23, following an absence of five years. His American debut was made when he was in his 'teens.

Boston Welcomes Visit Of Metropolitan Opera

(Continued from page 4)

The matinee of Die Walküre on March 30 was the best performance of the Wagnerian saga within the writer's memory. Erich Leinsdorf (who had done remarkably well with Rosenkavalier) gave a genuine interpretation to Die Walküre, setting just the right tempo, keeping exact coordination between orchestra and singers, and extracting in full measure the epic breadth, poetry and drama from Wagner's great score.

Marjorie Lawrence, who sang Brünnhilde, had not been heard here in the part before. The Lawrence voice is beautiful and capable of many shades of emotional expression. What is more, Miss Lawrence is gifted with as much dramatic intelligence as musicianship.

The Sieglinde of Lotte Lehmann and Kerstin Thorborg's Fricka were extraordinary, and so was the Wotan of Friedrich Schorr, even if his upper tones lacked resonance. Emanuel List was Hunding, and Lauritz Melchior again an admirable Siegmund.

McArthur Conducts Tristan

A great deal of publicity preceded the coming of Edwin McArthur as conductor of Tristan und Isolde on April 1. It was his initial appearance here as a conductor, and the first Metropolitan performance he had ever directed. He was not, however, the first American to conduct the Metropolitan, for the late Henry Hadley, Somerville-born and Boston-educated in youth, had conducted his own Cleopatra's Night in New York twenty years ago.

Mr. McArthur, long known as Mme. Flagstad's admirable accompanist, plainly has talent. One of the greatest, most difficult of masterpieces, Tristan makes vast demands of leadership, technical skill and musicianship. Mr. McArthur did himself credit as a budding conductor, but he subdued the gloriously incandescent Wagnerian orchestra to a passionless and uneven accompaniment.

Vocally this performance was perhaps the best Tristan I have ever heard, with Flagstad and Melchior in the title parts, Mme. Thorborg the Brangäne, Mr. Janssen the Kurvenal, and Alexander Kipnis noble King Marke.

Milanov and Martinelli in Gioconda

Zinka Milanov sang here for the first time, the following night, as the heroine of La Gioconda. Mme. Milanov made a distinctly favorable impression. Mr. Martinelli, as Enzo, Leonard Warren (making his Boston debut also), as Barnaba, Mme. Castagna as Laura and Mr. Moscona as Alvise were the other principals of the cast. Mr. Panizza gave one of his musicianly clear-cut interpretations as conductor.

The second matinee of the engagement was Wagner's Lohengrin, with Mme. Flagstad as Elsa, and Mr. Melchior in the armor of the Grail knight. Although Mme. Flagstad had sustained a slight injury to an ankle when she made her last entrance in Tristan two evenings before, it did not prevent her from achieving a magnificent portrayal of the Brabantian princess. Emanuel List was the King Henry, Karin Branzell the Ortrud, and Julius Huehn the Telramund. Mr. Leinsdorf conducted beautifully.

Manon With Moore and Crooks

That evening Richard Crooks distinguished himself with finely styled singing and refreshingly vital acting of Des Grieux in Manon. Grace Moore looked charming as Manon and sang the role well enough, but her portrayal lacked spirit. Mr. Pelletier conducted. The Lescaut of Mr. Brownlee, Nicola Moscona's Count Des Grieux, the Guillot of Alessio De Paolis and the Bretigny of Mr. Cehanovsky were satisfactory.

Stravinsky Conducts His Oedipus Rex

For the second time this season, Igor Stravinsky conducted a program of his own music at Boston Symphony concerts. On March 29 and 30 he gave the first Boston performances since 1928 of his Oedipus Rex, prefacing that unique work with the dry "Grecian" ballet music, Apollo, Leader of the Muses. The chorus for Oedipus Rex was the Harvard Glee Club, well trained by G. Wallace Woodworth. The solo parts were taken as follows: Raoul Jobin, tenor, Oedipus and The Shepherd; Suzanne Sten, soprano, Jocasta; Mack Harrell, baritone, Creon, Tiresias and The Messenger. The words of the Speaker were uttered in English by Paul Leyssac.

Oedipus is a curious mixture of great pages and unaccountable trivialities, at best a cleverly calculated blending of words, colors of voices and instruments, forceful rhythms and biting dissonances which, all combined, produce an electrifying sense of horror and tragedy. Mr. Stravinsky conducted his music very forcefully.

A week earlier Serge Koussevitzky had repeated at the Symphony concerts, the Third Symphony by Howard Hanson. (Last November it had been given with the composer directing.) Another hearing did not alter one's impression of strong influences of Sibelius. The program also contained the Overture to Mozart's The Marriage of Figaro, and Beethoven's Fourth Symphony, each of which was given a splendid reading.

Benefit for French War Charities

A benefit concert for Four French War Charities drew to Symphony Hall March 25 a large and brilliant gathering. The list of distinguished musicians who were heard included Dr. Koussevitzky and an ensemble from the Boston Symphony, Lily Pons, accompanied by Frank LaForge, and George Copeland, pianist.

Arthur Fiedler revived two rare scores when he conducted the orchestra of the MacDowell Club at Jordan Hall, March 20. These were Berlioz' Overture to Beatrice and Benedict and Rimsky-Korsakoff's Antar Symphony. Other items of an enjoyable concert were the Lalo Spanish Symphony, with Frances Brockman, a talented violin soloist, and the first Boston performance of Robert McBride's lively Mexican Rhapsody.

Other concerts of the fortnight have been a Wagner program at Jordan Hall by the student orchestra of the New England Conservatory, Wallace Goodrich conducting; another Youth Symphony Concert conducted by Wheeler Beckett. at Symphony Hall, and the first Boston appearance of the Bowdoin College Glee Club, Frederic Tillotson, director.

C. W. D.

MEMBERS OF THE MUSIC CENTRE

of Middlebury College, Middlebury, Vt., in their annual masquerade ball. The center opens its third session on June 28 with Horace Britt, Walter Piston and Olga Averino as heads of departments.

Longy School Will Mark 25th Season

Bach Festival and Commemorative Program to Be Presented —Summer School Plans

CAMBRIDGE, MASS.—Marking the twenty-fifth anniversary of the Longy School of Music, a gala week of concerts, from April 28 through May 3, by faculty and students is annouced by Minna F. Holl, director. A three-day Bach Festival will be held in the Germanic Museum, Harvard University; an organ recital given by E. Power Biggs, and three evening concerts offered. The week will conclude with a concert in Jordan Hall by members of the faculty orchestra and chorus of the school.

The Bach Festival will be directed by Erwin Bodky assisted by Dr. Everett Helm. Yves Chardon will conduct the concert in Jordan Hall, arranged in special commemoration of the founder of the school, Georges Longy, and of Charles Martin Loeffler, first member of its advisory board.

The programs in the Germanic Museum will be given in the medieval atmosphere of the Renaissance Room. One of sacred music includes three cantatas, four Geistliche Lieder, and the fifth Brandenburg Concerto. Another has the violin Sonata in G major, the Goldberg Variations for harpsichord, the flute Suite, and a cantata, while the third will include a performance of The Musical Offering and the Peasant Cantata.

Participating in the cantata are Rose Walter, soprano; Helena Y. Gibson, contralto, and Roulon Robison, tenor. Among others who will participate in the Bach Festival are James Pappoutsakis and Verne Powell, flutists; Raphael Silverman, violinist, and Mr. Bodky, harpsichordist.

The memorial concert will include Rhapsodie by Georges Longy; The Canticle of the Sun by Loeffler; part of Vivaldi's Four Seasons and the Overture and a chorus from the Ode to St. Cecilia's Day by Handel.

Summer School Plans

The summer session of the Longy School will offer Mr. Bodky, harpsichordist and pianist, in a course in Ensemble Music of early solo, duo, trio sonatas, quartets and quintets with harpsichord and piano and including music for Chamber Orchestra. The lecture course which Mr. Bodky is giving will be Three Hundred Years of Piano Music.

Berta Jahn-Beer, Austrian pianist who joined the faculty this season, will conduct a piano class for advanced students which will include private lessons and group study of piano works with studio performances.

A second lecture course on the history of the German Lied from 1650 to 1850 will be given by Dr. Everett B. Helm for voice students.

As usual, private instrumental lessons in the different fields will be given as well as class work in theoretical subjects.

Emily Roosevelt Sings with Ensembles

Emily Roosevelt was soloist on Feb. 27 with the Norwalk, Conn., Symphony Orchestra under the direction of Edward Kreiner. Miss Roosevelt on March 1 sang Vittorio Giannini's Triptych with the Durieux Ensemble in Town Hall, New York. She recently made four appearances with the New York Civic Orchestra.

Duettists at Curtis Institute

Viola Morris and Victoria Anderson, song duettists, appeared in recital at the Curtis Institute of Music recently, assisted at the piano by Celius Dougherty.

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New York Recitals Include Debuts

(Continued from page 11)

Tagliafero in Recital Debut

Magda Tagliafero, French pianist born in Brazil, who had made her American debut as soloist with the New York Philharmonic some three weeks previously, was heard in her first Manhattan recital at Town Hall, April 1.

Miss Tagliafero showed mature mental grasp of her material, a decided and rather forthright manner of treating it interpretatively. She is also original in her crisp and percussive, tonally clear keyboard manner. Her playing of Mozart's sonata in A major (K. 331) was done deftly, if at times rather less than the ultimate was achieved in singing warmth and pearly lightness. The overture to Bach's Cantata No. 28, transcribed by an unnamed arranger, taxes the resources of the piano and was played with much bravura.

The Schumann sonata in F sharp minor, in some ways the most effective performance, had a striking dramatic enunciation of the opening movement, and a translucent, glowing reading of the *aria* section. But thereafter the playing was more notable for spirit than mellow romanticism.

The final groups were given over to smaller works by Poulenc, Debussy, Fauré, Saint-Saëns, De Falla and Mompou, in which the recitalist gained some of her most striking effects. Encores were given in response to enthusiastic applause.

Elman Ends Hurok Series

In his first New York appearance since his return from a South American tour, Mischa Elman, violinist, concluded the Hurok Carnegie Hall Series on April 2. With the reliable Vladimir Padwa again at the piano, Mr. Elman offered a list of familiar items and presented in his own familiar manner. The Bach-Nachez G minor concerto was read in scholarly fashion and lusciously intoned. It remained, however, for the Kreutzer sonata of Beethoven to bring forth the Elman of brilliance and musicianly attributes. In rare form and with complete authority, the violinist gave a dazzling reading. Vieuxtemps' fifth concerto, with keen appreciation of bravura episodes, was followed by a miscellaneous section of Martini-Kreisler, Saint-Saëns and Stone.

Charlotte Howell Heard

Charlotte Howell, soprano, followed traditional lines in her program in Town Hall on April 2. Italian, French and English songs as well as the accustomed Lieder made up her list in which she had the assistance of Isabel Sprigg at the piano. She gave sincere interpretations although her selection of numbers was not always designed to reveal her best vocal efforts.

Conductor as Pianist

Reginald Stewart, shortly to resume his activities as conductor of the Toronto Promenade Symphony Orchestra, gave a Town Hall recital on April 3 which proved to be one of the best of the current season. As might be expected of an orchestral leader, Mr. Stewart approached his program primarily in this fashion yet both technically and interpretatively he was fully aware of the pianistic medium of expression.

Bach works provided his opening section, including arrangements by Busoni, Rumford, Liszt and himself, and he added the choral prelude, Jesus Joy of Man's Desiring as an encore. The group was presented in scholarly, refined manner with keen appreciation both of the melodic line and contrapuntal interweavings. Mozart's G major sonata (K. 283) followed; here a complete adjustment of style and technique revealed both the stylistic sensitivity and pianistic technic of the player.

A group of Chopin and Liszt's fifteenth Hungarian Rhapsody further demonstrated Mr. Stewart's capabilities, the Liszt disclosing both virtuosic and bravura playing that was notably defined. Pieces by Debussy, Ravel, York Bowen and Rachmaninoff's arrangement of Kreisler's Liebesfreud completed the formal list, to which encores were given.

Erno Valasek Returns

Erno Valasek, young violinist, who made his debut several years ago, returned to give another Town Hall recital on April 5. In Bach's concerto in D minor the accompaniment was played by the Farbman String Sinfonietta, Harry Farbman, conductor, and Frederick Marantz, harpsichordist. Mr. Valasek has distinctive qualities, including vitality in his interpretations, but there were signs of lack of complete ease in his performance of the Grieg sonata in G major, in which Otto Herz, was the co-artist. In the Bach, his work was spirited and had moments of impressive effect, but the orchestra and he were not always completely in accord. The final part of the concert included Saint-Saëns' concerto No. 3, in B minor, and a taxing group of Paganini Caprices Nos. 23, 14 and 16, and the Moise Fantasy. Maturity will doubtless give further polish to a forceful and original talent. The audience was warm in its applause.

Harvard and Radcliffe Clubs Heard

The first half of the program, in Town Hall on April 6, by the glee clubs of Harvard University and Radcliffe College was given over to works by Giovanni Gabrieli, 17th century Italian composer. With the brass choir of the Boston Symphony and E. Power Biggs at the organ, the choruses presented four excerpts from Gabrieli's Sacrae Symphoniae, each preceded by an "intonation" for organ. Three Mozartean items and other numbers by Handel, Randall Thompson, Bach and Stravinsky made up a diversified program which was creditably presented under the skillful baton of Wallace Woodworth.

Spivakovsky in New York Debut

Tossy Spivakovsky, Russian violinist, former concertmaster of the Berlin Philharmonic and well known in Europe also as a soloist, effected his New York debut at Town Hall on the evening of April 7. His program embraced Corelli's La Folia, Dvorak's F major sonata (with Dr. Otto Herz at the piano), Bach's Chaconne, the first movement of Paganini's D major concerto, and Szymanowski's Notturno e Tarantella.

The newcomer made it evident at once that he is a thorough musician, and a player of unusual ability and individuality. His musicianship was reflected chiefly in the works by Corelli and Bach, whose styles he set forth admirably and attractively. In the Chaconne, one heard rare mastery in the sounding of chords, where the several notes were delivered in unison, and not arpeggiated, as in the manner of the average violinist.

Many moments of arresting interpretation came to hearing in the rest of the program, all of which was performed technically well, except for some slight lapses.

The Spivakovsky tone is exceptionally fine in quality and broadly voluminous, although not impeccable in intonation.

Calling for remark is the odd manner in which the artist held his violin—pointing it far upward, toward the ceiling.

Dr. Herz' accompaniments were excellently balanced and facile in execution.

LUCY MONROE

right, who will star in the American Jubilee at the New York World's Fair, chatting with Catherine Littlefield, who will supervise the ballet of the production. The photograph was taken on the occasion of their being honored by the Fashion Academy as "the best dressed women" in their respective fields.

Solomon Leads All-American Concert, Cadman Soloist

Izler Solomon, conductor of the Illinois Symphony and Women's Symphony orchestras of Chicago, made his New York debut as a conductor on March 19 at the Metropolitan Opera House when he was guest leader of the New York City Symphony Orchestra. An all-American program was presented and Charles Wakefield Cadman, composer-pianist, was soloist in his own fantasy, Dark Dancers of the Mardi Gras.

Mr. Solomon, who proved an expert batonist and able interpreter, opened the program with Leo Sowerby's overture, Comes Autumn Time. This was followed by Robert Russell Bennett's familiar Abraham Lincoln Symphony. Mr. Cadman gave an able exposition of his part in the colorful fantasy now well known. Harold Morris' Poem, Robert Delaney's Work 22, and Robert Sanders' Saturday Night, a barn dance, were the other numbers. M. W.

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RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Hollywood Extends Welcome to Educators

(Continued from page 6)

"If you notice the background music during a film, then we have done a bad job of it," Lipstone explained. "In that case, your appreciation of the music should be subconscious." He illustrated his remarks with film sequences with and without music, and also detailed the work requisite to matching action tempi and music tempi. Another group attended the Metro - Goldwyn - Mayer studios and heard an illustrated lecture on the technique of musical movies given by Douglas Shearer, director of recording.

"Hollywood can't depend on Tchaikovsky or Brahms or Beethoven, so it composes its own music," Max Steiner, composer for Warner Bros. studios, told a group of 2,700 in a Hollywood theatre. "Great music is ruined if it is chopped up, and such a process would be necessary in pictures, where music is directed only toward the betterment of the film. Therefore Hollywood makes its own music, and is rapidly becoming a fount of good musical composition, although its melodic successes are secondary to the pictures for which they are designed."

At the Metro-Goldwyn Mayer Studios, Douglas Shearer, director of recording staged a demonstration of sound technique, illustrating the composition of sound by addition of harmonics to basic tones.

Dalies Frantz, concert pianist and Metro-Goldwyn-Mayer featured player, played Liszt's Funerailles, alternating between his own performance and reproduction of a previously-made sound track of the same selection, proving by comparison the fidelity of recording and reproduction. He also played several encores, including a Bach work. Irina Baronova's ballet to Delibes' Sylvia music was shown the group. A demonstration of "dubbing" or balancing music, dialogue and sound effects were other details of the program, Nat W. Finston, head of the studio music department, explained music as a screen medium as compared with music on the stage or in an auditorium. Mickey Rooney, youthful star, was introduced. An inspection of the studio followed.

Delegates discussed technical preparation of music appreciation broadcasts for the schoolroom, as Fowler Smith, director of Detroit's public school music section, conducted panel discussion at NBC studios. Producer - announcer Thomas Freebairn-Smith spoke in the CBS Theatre on "Building the Effective School Music Broadcast," debating radio showmanship possibilities in the schools.

National Junior Orchestra Bows

The National Junior High School Orchestra made its debut in the evening concert at the Philharmonic Auditorium, as Louis G. Wersen, supervisor of music in the Tacoma schools, conducted it in Wagner, Tchaikovsky, Humperdinck and Mendelssohn selections. Five numbers were given by the College of the Pacific Choir of 32 voices, under J. Russell Bodley, professor of music theory and composition at the Stockton College. The National High School Symphonic Band, whose 168 members come from 26 States, played seven numbers including a symphonic poem, Niobe, by De Rubertis. Gerald R. Prescott, director of bands at the University of Minnesota, conducted, with Frank Mancini, supervisor of music for Modesto schools, as guest leader.

Abilities of junior high school musicians were defended by Louis G. Wersen, director of the Tacoma (Wash.) school music department, who declared that students are becoming more interested in woodwind and brass instruments through the realization that a demand for such players exists in the professional fields.

"A few years ago," he stated,, "it was believed that only older students could play oboes, bassoons and French horns, but now these instruments are incorporated in junior high school orchestras and there is a need for more complete symphonic instrumentation. Music encourages character through its constant application to excell, and there is no season to music's character building as there is in football or other sports."

With a biennial banquet in the Biltmore Bowl, Louis Woodson Curtis presiding, and the presentation of Hollywood High School's production of Victor Herbert's opera, The Serenade, interest was sustained to the end.

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Tkach to Give Choral Course at Minneapolis Music College

Peter D. Tkach, choral director and authority on public school music, will conduct an intensive two-week choral training session at the Minneapolis College of Music, from June 10 to July 22. He will explain the training of the West High A Cappella Choir of Minneapolis, which won highest ratings in national groups for several years. Besides being a member of the music department at the school, he also directs the Central Lutheran Choir, is director of the Public School and Choral Training departments at the Minneapolis College of Music, an officer of the National Music Clinic, Region II and is chairman of the national committee to select the a cappella choir music for the 1941 national contest. Mr. Tkach was a guest speaker on choral training problems at the National Music Teachers Association convention at Kansas City, Mo. During 1939 he was in charge of the vocal and choral clinic at the National Music Camp's summer session at Interlochen and also was guest instructor in choral training at Columbia University. He has served as judge and guest conductor at numerous state, national and university choral clinics and festivals.

Blanche Witherspoon Chosen for AGMA Post

Lawrence Tibbett, president of the American Guild of Musical Artists, on April 11 announced the engagement by the board of governors of Mrs. Herbert Witherspoon as executive secretary of the organization, to succeed to the office recently vacated by Leo Fischer. Mrs. Witherspoon has been director of the Metropolitan Opera Guild and will continue in that post until May 15, when she will assume her new duties.

Intercollegiate Music Guild Plans 2nd Festival

The Intercollegiate Music Guild will hold its second annual Music Festival at Bennington College, on April 19 and 20. The Guild, organized two years ago, consists of music students from Bennington, Bard, Smith, Williams, and Sarah Lawrence Colleges, Columbia University, and New Jersey College for Women. The festival program will comprise three concerts of choral, ensemble, and solo works.

FRIEDA VOLKERT,
soprano, sang in the performance of Cavalleria Rusticana given by the Opera Association at the Heckscher Theatre, New York, on March 31. Miss Volkert is an artist from the New York studio of Leon Carson.

Newark Civic Opera Sings Lucia

NEWARK, N. J.—Presented in the Newark Opera House on March 26, Verdi's Lucia won new laurels for the Newark Civic Opera Company, William Spada, conductor, and the entire cast of principals. A large audience was enthusiastic.

Laura Triggiani, soprano, pupil of Enrico Rusati of New York, in the title role, sang with skill and reached the heights of brilliance in the familiar Mad Scene. Mario Palermo was at his best, in the role of Edgar, in his duet with Miss Triggiani. Angelo Pilotti was a satisfactory Henry, and Nino Ruisi, Theresa Genovese and Harold Friberger proved a competent supporting group. Mr. Spada conducted with firm and authoritative hand.

N. B.

Jean Dickenson Soloist for Yonkers Club

YONKERS, N. Y.—Jean Dickenson, coloratura soprano who made her debut this season with the Metropolitan Opera as Philine in Mignon, was guest soloist on April 2 at the meeting of the Chaminade Club here. Frederick Wilkens, flutist, assisted in Bishop's Lo, Hear the Gentle Lark. Miss Dickenson is well known on the radio and has appeared with the Milwaukee and Denver symphony orchestras. Mr. Wilkens, first flutist of the Radio City Symphony Orchestra under Erno Rapee, has appeared in a similar capacity with the Chautauqua Symphony under Albert Stoessel.

N. B.

Margaret Sittig Tours West

Margaret Sittig, violinist, appeared in recital in El Paso, Texas, March 18, and at the Temple of Art and Music in Tucson, Ariz., March 20. Before going west, Miss Sittig and her father, Frederick V. Sittig, pianist, who accompanies her, gave several concerts in Florida and Georgia.

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Local Orchestras Offer New Opportunity to Gifted Youth

Helen Teschner Tas, Violinist, Sees Promising Portents in Recent Work of American Composers

"One of the most hopeful aspects of the American scene today is the sprouting up all over the country of local orchestras, for it means that our young people will at last have the opportunities necessary for the unfolding of their musical talents."

Thus spoke Helen Teschner Tas, eminent violinist, talking in her studio apartment overlooking Central Park, New York. Mme. Tas, who has played with leading orchestras here and abroad, is so enthusiastic about these new young orchestras, she pointed out, because they fill an important musical need within their own community.

"In Europe," said Mme. Tas, "almost every small city had its local opera house and orchestra, where young musicians got actual training in the routine of conducting, singing, and playing, and unless our young people went to Europe for their experience, they had little chance of succeeding on their native heath."

HELEN TESCHNER TAS

"Youth Movement" Seen

"Now we are really experiencing what might be called 'a youth movement' in our musical life." Mme. Tas continued. "Not only are there orchestras forming in our smaller cities, but many of the colleges are developing excellent musical organizations on their campuses, and I firmly believe that we seasoned artists should do everything we can to cooperate with them."

Mme. Tas has appeared with several of these younger orchestral groups and has found the experience refreshing and rewarding. Recently Mme. Tas visited the University of Georgia in connection with the Arts Program of the Association of American Colleges. She cited this college as a typical example of the growing interest in music among college students.

"My experience at that Southern college," said Mme. Tas, "was most revealing to me. I spent three days there where I not only gave a formal recital, but also spoke to the students, and then gave an informal 'request program' of modern works. The turn-out for this second recital was surprisingly large and enthusiastic. The students were eager to hear new works by contemporary composers. They said they wished they could hear more of them. Despite the fact that most of them had little opportunity to hear music except over the radio, they were well-informed about music and thirsty for more. Our college youth make stimulating and intelligent listeners, and they are gaining independent tastes, which I find one of the most encouraging aspects of the American scene."

Espouses the American Composer

Queried about the American composer, Mme. Tas had very definite ideas on the subject.

"The American composer exists and should be taken seriously," she said. "It is time that we dropped the old affectation that everything which comes out of Europe is superior to the native product. We should give more thought to what is being created here."

And Mme. Tas practices what she preaches, for she has always done pioneer work in introducing new American works not only as a soloist, but also formerly as head of her own quartet, and with small instrumental ensembles. At a Town Hall recital which she is planning for next season, Mme. Tas intends to balance the works of the old masters with those of the new, she said.

Mme. Tas made her first appearance in New York at the age of seven. Subsequently her parents took her to Germany at an early age for study with Carl Flesch and Willy Hess, and she made her debut with the Berlin Philharmonic Orchestra. She studied composition with Oscar Posa, a pupil of Brahms. Besides extensive concertizing throughout Europe, Mme. Tas has been soloist with the Los Angeles, New York Philharmonic, Detroit, Syracuse, Buffalo, and many other orchestras, including several appearances here and in Amsterdam with Willem Mengelberg.

This summer Mme. Tas will spend at her estate in Monterey, Mass., where she will teach at the Great Barrington School. She expects to devote part of her time to the study of philosophy.

T. D.

Godowsky Plaque for Camp

A bronze plaque in memory of Leopold Godowsky will be unveiled on the sun dial at Camp Wigwam, Harrison, Me., on July 28. The plaque points out that the late composer-pianist was an "honored guest" at the camp from 1925 to 1936 and eulogizes him as "great man, great artist, great friend, though great to all for his rich gift to art twice great to us who knew his noble heart." Arnold M. Lehman and Abraham Mandelstam are directors of the camp.

Sally Leff Accompanies Artists in Atlantic City Program

Accompanied by Sally Leff, Giulio Gari sang Hageman's The Night Has a Thousand Eyes and an aria from Meyerbeer's L'Africana at the Marlborough-Blenheim in Atlantic City, N. J., on March 24. Miss Leff also was at the piano for Mr. Gari and Annamary Dickey in duets from La Traviata and La Boheme.

American Composers In Haubiel Studios Series

3 Programs Presented by Native Artists—Varied Lists Given

The series of programs given at the Haubiel Studios, New York, by American composers and artists and sponsored by the Composers Press was concluded on March 31. At the final concert Joseph Bentonelli, former Metropolitan Opera tenor, sang a group of songs by Charles Haubiel, with the composer at the piano; Carmela Ippolitow, violinist, played Charles Wakefield Cadman's sonata in G with the composer assisting at the piano; Mrs. H. H. A. Beach, as pianist, participated in her Trio in A minor with Eugenia Limberg, violinist, and Phyllis Kraeuter, cellist; and Vincent Persichetti, pianist, played his own sonata in E minor.

The first program presented the American String Quartet, comprising Michael Rosenker and Paul Berthoud, violinists; Otto Stahl, violist, and Emil Borsody, cellist, in Tibor Serley's quartet; Lolita Cabrera Gainsborg, pianist, in scores by Mortimer Browning, Augusta Tollefsen, Mary Howe and herself; three songs from the Chinese, by Bernard Wagenaar, sung by Louise Richardson, soprano, with Anne Everingham, harpist; Drusilla Huffmaster, pianist, and George Neitzert, flutist, assisting; and Mr. Haubiel and Florence Morey playing the former's Suite Passecaile for two pianos.

The Henry Hadley Trio (Ralph Angell, pianist; Harry Shub, violinist, and Bogumil Sykora, cellist) opened the second program with Harl McDonald's G minor Trio. Mr. Haubiel was at the piano for Mary Frances Lehnerts, who sang songs of Ethel Glenn Hier, James Spencer and Johan Franco. He also assisted Frances Blaisdell, flutist, in his own Nuances for Flute and Piano. Harold Triggs played his own suite, Six Surrealist Afterludes, for piano, and Elliot Griffis, pianist, offered his own G major sonata with Harry Shub, violinist.

Gaspar Cassado Sails

Gaspar Cassado, Spanish cellist, following the completion of his tour of the United States and Canada, sailed recently on the SS. Rex. He makes a spring tour of Italy and later appears at several festivals in northern Italy. He returns to the United States in December.

The cellist was heard in the Artists' Recitals series sponsored by the People's Symphony Auxiliary Club at the Washington Irving H. S., New York City, on March 2. His program consisted of the Vivaldi Concerto in D major, Op. 3, No. 9, the Beethoven Sonata in F, Op. 17, Schumann's Phantasiestucke, Op. 73, the cellist's own Sonatine in the Old Spanish style, and a group of shorter compositions by Chopin, Mendelssohn, Debussy and Forino.

Yon Visits Pacific Coast

Pietro Yon, organist of St. Patrick's Cathedral, New York, has returned from a visit to the Pacific Coast, where he was heard in four recitals at Spokane, Wash., and Missoula, Mont., where he gave two recitals at the University. There were 2,500 students who heard him at Kalispell H. S. Dean Kurtichinoff came to him after the recital, with an offering representing a collection by the students as an inducement for Mr. Yon to play "for a group of students who could not afford to buy tickets."

Mr. Yon plans a Master Class this summer in Montana. He has been commissioned by Father Migsia to write a Mass for the 1941 Eucharistic Congress.

MARGARET SITTIG

Violinist Scores in South West

"It is not too much to say that Miss Sittig ranks with the greatest violinists we ever have heard here."
El Paso Times, March 19, 1940

"Margaret Sittig gave one of the season's most satisfying and artistic recitals and demonstrated technic and musicianship of superlative quality."
Tucson Daily Citizen, March 21, 1940

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Metropolitan's Baltimore Stay Crowns Animated Music Season

By GUSTAV KLEMM

BALTIMORE, MD.—The current musical season was brought to a brilliant climax when, as for the past thirteen years, the Metropolitan Opera Association staged its annual Spring Festival at the Lyric Theatre on the nights of March 25, 26 and 27. All of the performances were completely sold out well in advance and hundreds stood for each opera. Many of those attending came from Washington and nearby Pennsylvania and Maryland towns, drawn by the irresistible lure of this famous opera company, with its roster of glamorous stars.

Frederick R. Huber, local representative of the Met and the moving spirit of these opera festivals, who inaugurated this phase of his successful reign with the Chicago Opera Company in 1921 (which organization was succeeded by the Met in 1927) announced that the request for seats broke all previous records and that the present season was the most successful of the series.

Check Presented for Opera Fund

The season opened with Rossini's Il Barbiere di Siviglia. Before the curtain went up on the second act, Dr. Hugh H. Young, president of the Baltimore Opera Club, presented Edward Johnson, general manager of the Met, with a check for $1,000 towards the opera company's current campaign fund, the presentation taking place on the stage.

Baltimore's own John Charles Thomas was the Figaro; Bidu Sayao, the Rosina; Nino Martini, the Count Almaviva. Superb performances were turned in, vocally and histrionically, by Ezio Pinza, as Don Basilio, and Louis D'Angelo as Dr. Bartolo. Irra Petina scored in her projection of the small but humorous role of the sneezing Berta. Gennaro Papi, presiding in the pit, gave a casual performance, completely drowning certain portions of the performance. Sayao used Adams' difficult variations on a Mozart theme in the celebrated "lesson scene."

The high spot of the season to many, including your correspondent, was Der Rosenkavalier, the second night's bill, with a superb cast headed by Lotte Lehmann, Risë Stevens, Marita Farell and Emanuel List. Young Miss Stevens who sang as well as she looked (no mean praise, we assure you!), won the audience at the outset and her praises are still being sung locally. Hers was a true success. Mme. Lehmann brought her rich vocal artistry to the role of the Princess which is hers by every right. The close of the third act was given a ravishing radiance by the above three artists and its memory will linger long. Erich Leinsdorf revealed the manifold beauties of this amazing and difficult score and enhanced the reputation established several years ago.

Pons in Lakmé

The *petite* Pons brought the season to a close with Lakmé, easily the popular favorite of the three-opera season. Her Bell Song stopped the show. Supporting her in the major roles were Irra Petina, Ezio Pinza and Armand Tokatyan, all of whom sang well in this curiously dated French opera by that master of the ballet, Leo Delibes. The ballet episodes in the second stanza scored heavily and the entire production had a commendable amount of the requisite color and Eastern feeling. Wilfred Pelletier kept things beautifully balanced and the audience rewarded him with a number of pre-act salvos of applause.

One of the main reasons for the success of the season now history is the fact that all of the operas were fresh to the present generation, none of them having been presented locally by a major opera company for a number of years. This probably accounted for the plethora of "appreciation lectures" that beset the city in advance of their coming. These resulted in audiences a bit more astute than ordinary, a happy state of affairs for which thanks are due the many lecturers.

Peabody Summer Session Again Directed by Huber

The six-week summer session at the Peabody Conservatory of Music, Baltimore, Md., will again be under the direction of Frederick R. Huber. The session opens on June 24.

A former teacher of piano at the conservatory, and for some years municipal director of music in Baltimore, Mr. Huber has been active in completing arrangements between the Peabody summer school, Johns Hopkins University and the Maryland Institute summer session, making it possible for students at any of these institutions to take supplementary studies at the others.

Both curriculum and faculty have been augmented. Courses in certain orchestral instruments and in languages have been added. All grades and branches of music will be covered and several of the regular faculty will participate in the session. Courses also will be available and examinations held for credit toward the Peabody Teacher's Certificate or the Bachelor of Music degree. To accommodate students, the Art Students' Club will be open during the session for women students. A series of Sunday evening recitals also is proposed.

FREDERICK R. HUBER

Philadelphians Play McDonald Work

The Philadelphia Orchestra, Eugene Ormandy, conducting, closed its season on April 3 before an audience that packed the Lyric and derived vast pleasure from a program that included Wagner's Die Meistersinger overture, Beethoven's mighty "Fifth," the Queen Mab *scherzo* from Berlioz' Romeo and Juliet Symphony and closed with the gorgeous, exhilarating Emperor Waltz by the younger Strauss. The program also included the first performance of a symphonic suite, The Santa Fe Trail, by the orchestra's manager, Harl McDonald. In three main sections, of which the final movement, The Wagon-trains of the Pioneers, is easily the best, the composer has created an extremely colorful canvas which is well-scored and effective. The third movement catches some of the vision of those hardy pioneers and there is a breath of the great outdoors.

Lawrence and Grainger With Kindler Forces

The National Symphony Orchestra, under Dr. Hans Kindler, was heard twice in March, the first concert having Marjorie Lawrence as soloist, the second, Percy Grainger. Miss Lawrence and the orchestra climaxed their program with a thrilling performance of the difficult finalé of Strauss' Salome. She earlier revealed a tamer Salomé when she sang the famous Il est doux from Massenet's Herodiade. Manfredini's Sinfonia No. 10 was the outstanding orchestral feature of this program. Mr. Grainger, who may always be counted upon to avoid the hackneyed, played John Alden Carpenter's fascinating Concertino (one would never suspect it was 25 years old) and Fauré's Ballade. He also appeared on the program as composer with his brief but interesting Duke of Marlborough Fanfare, written for wind instruments alone. The orchestra played the Brahms Fourth and closed with the finale of Wagner's Rheingold.

Resident Orchestra Plays Wagner

The Baltimore Symphony Orchestra brought its first season under Howard Barlow to a triumphant conclusion with an all-Wagner program that gave further evidence, if any were needed, of the tremendous strides forward this orchestra has made under his skilled direction. Especially fine was the projection of the prelude and finale to Tristan and Isolde. For the Venusberg Music and Bacchanale from Tannhäuser, the Baltimore Music Club Chorus, Franz C. Bornschein, director, was used to good effect. Mr. Barlow was recalled by the enthusiastic audience time and again at the conclusion of the concert, there being an evident effort to convince him of their warm approbation of the splendid work he has done this season.

On the morning of the previous day, the children's concerts had been concluded. The award of prizes to children and schools that had won in the annual essay contest was made by Mayor Howard W. Jackson and Frederick R. Huber, municipal director of music and manager of the orchestra. The Mayor voiced the hope that Mr. Barlow would return next season, a sentiment echoed by the youngsters.

Ballet Russe Applauded

William Albaugh on March 11 brought the Ballet Russe de Monte Carlo to a filled Lyric, which found the bill the best presented here in a number of years. A newer, fresher spirit seemed to pervade the presentations and there has seldom been seen such enthusiasm as greeted the exquisite presentation of The Bluebird, danced by Alicia Markova and Roland Guerard. The latter is a truly great artist. The program opened with the delightful Devil's Holiday (new), continued with the highly unusual but definitely interesting version by Salvador Dali of the Bacchanale from Tannhäuser (also new) and closed with Gaité Parisienne (repeat). The latter brought the only appearance of Massine. The orchestra, presided over jointly by Efrem Kurtz and Franz Allers, was unusually good.

Ricci and Glatz Appear

The last two of the Peabody Friday Afternoon Recitals brought Ruggiero Ricci and Hertha Glatz. Ricci, accompanied by Louis Persinger, who hid on the program behind the pseudonym "David Humphrey," uncovered a dazzling technic that encompassed easily the difficulties of his program's many musical hurdles. A number of encores were added to the printed list. Miss Glatz, accompanied by the excellent Fritz Kitzinger, presented a program of musical maturity that included Lieder and art songs, not to mention a folk song or two. She gave an amazing performance of Dido's Lament from Purcell's Dido and Aeneas, her voice assuming a color that matched perfectly the funereal text. Her Hopak (Moussorgsky) was also a highlight.

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Dr. Bauer's classes in New York City continue throughout the year at the Manhattan School of Music and include private lessons and chamber music courses.

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New Sigma Alpha Iota Chapter Formed at Georgia University

Photo by John Fleetwood

IOTA ZETA CHAPTER OF SIGMA ALPHA IOTA, recently installed at the University of Georgia. Seated, left to right: Mary Douglass, Carrie Myrtice Estes, Jane Clary, Mrs. Marius J. Lindloff, Zeta Province president; Mrs. Clarence M. Sale, national executive secretary; Sara Rossee, Miriam Dreizin, Mildred Harding. Standing, left to right: Mildred Campbell, Catherine Cannon, Elsie O'Neal, Edith Brawner, Florence Modena, Constance Balfour, Laura Rogers and Eloise Beckwith. Anne Barwick, also a charter member, was not present when the photograph was taken.

ATHENA, GA.—With fifteen active charter members and five patronesses, Iota Zeta, the seventy-third active chapter of Sigma Alpha Iota, was installed at the University of Georgia. Mrs. Clarence M. Sale, national executive secretary, of Dallas, Tex., and Mrs. Marius J. Lindloff, of Norman, Okla., Zeta Province President, were the installing officers. They were assisted by alumnae members from Atlanta.

Officers of the new chapter are: Jane Clary, president; Sara Rossee, vice-president; Miriam Dreizin, secretary; Mildred Harding, treasurer; Mildred Campballe, chaplain; Mary Douglass, sergeant; Carrie Myrtice Estes, historian. Others initiated were Eloise Beckwith, Constance Balfour, Catherine Cannon, Elise O'Neal, Laura Rogers, Anne Barwick, Edith Brawner and Florence Modena. The patronesses were Mrs. Hugh Hodgson, Mrs. Ellen Rhodes McWhorter, Mrs. Waldo Oettinger, Mrs. Lamar Dodd and Louise Hammond. Hugh Hodgson, director of the division of Fine Arts and head of the department of music, sponsored the chapter and the induction preceded the annual music festival at the university at which the Roth Quartet was featured.

During the festival the chapter entertained at a tea, which will become an annual affair. The installation events included a reception, given by the university, one of the oldest state schools and with an enrollment of more than 3,000 of whom one-third are women students, a formal banquet and pledging, initiation and installation services. N. N

Institute of Musical Art Gives Faculty Programs

Charles Haywood, tenor, member of the faculty at the Institute of Musical Art at the Juilliard School, presented works of Handel, Tchaikovsky and groups of Central Asiatic folksongs and American folksongs at the Institute on March 8 with William Reid at the piano.

Works by members of the alumni association of the Institute were heard there on March 11.

Frances Hall and Rudolph Gruen, members of the Institute faculty, gave a two-piano program on March 12. They were heard in numbers by Bach, Gossec, Weber, Liszt, Franck, Arensky, Infante, Moussorgsky and Moszkowski and Mr. Gruen as well as arrangements by the latter.

Anabel McKellar lectured at the Institute on March 15 on the origin and development of suites. Students illustrated the lecture by playing suites of Bach.

Gerald Tracy, pianist, a member of the faculty, gave a recital on March 15, his program including the Bach-Busoni Chaconne, Beethoven's Les Adieux sonata, two Schubert impromptus, a group of Chopin and works of Debussy, Ravel and Albeniz.

Frances Mann, also of the piano faculty, was heard on March 19 in works of Cargonelli, Leonardo Leo, Hummel, Schumann, Debussy, Blanchet, Dohnanyi and Chopin.

Doris Frerichs on April 5 presented a piano recital at the Institute. Miss Frerichs, a member of the faculty, was heard in works of Bluck-Saint-Saëns, Bach, Brahms, Franck, Debussy, Mompou, Chopin and Pick-Mangiagalli.

On April 2 the Murat String Quartet played Beethoven's Op. 74 quartet, Dohnanyi's Op. 15 quartet and Glazounoff's prelude and fugue in D minor.

The Student Club of the Institute on April 12 presented Vittorio Giannini's Blennerhasset, given its world premiere last year under Howard Barlow over the CBS network. Mr. Giannini conducted his own score. Dean Dixon directed The Poet's Dilemma composed by Dai-Keong Lee for this occasion and Bernard Chebot conducted Auguste Maurage's Golden Wedding.

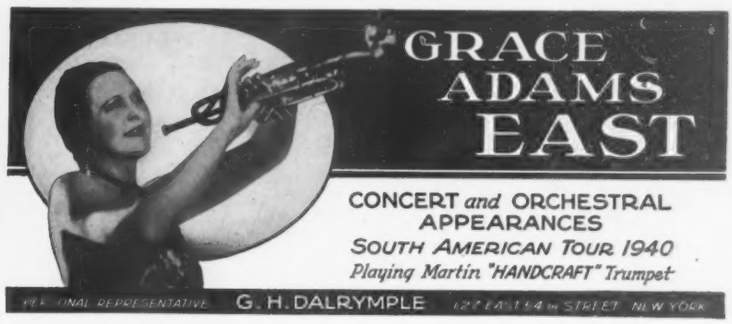
Wood and Sandberg Join Staff at N. Y. College of Music

The New York College of Music, Carl Hein, director, announces the engagement of Annabelle Wood, for a special comprehensive teacher-training course, from April 4 to June 13. She is a member of the American Matthay Association and instructor at Vassar College. The course is designed for the prospective piano teacher, the candidate for the teacher's certificate and diploma of the New York College of Music, and also for the piano instructor who wishes to become more familiar with the ever-expanding piano repertoire. Dr. Mordecai Sandberg also offers a course on ear-training according to the Universal or Micro-Tonal System, of particular interest to cantors and singers.

Richard McClanahan to Conduct New York Summer Course

Richard McClanahan holds his annual summer class for teachers and players in New York City from July 8 to Aug. 15. In addition to twelve lectures on Matthay technical principles, Mr. McClanahan will give three special lectures on interpretation and also devote time to private lessons. He has just completed a ten-lecture teachers' course at the Rittenband Music Studios, Newark, N. J., and on March 11 began another series in East Orange, N. J., at the Alice Malcolm Switzer studios.

Mr. McClanahan in June will be a judge in the tournaments of the National Guild of Piano Teachers in Kansas City, Denver, Oklahoma City, Wichita, Hutchinson and Dodge City, Kans., returning to New York in time for his summer course.



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119 West 57th Street, New York
GEORGE H. HILBERT
President

Telephones: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506

Cable address: Musicurier, New York

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SUBSCRIPTIONS—Domestic $3. Canadian, $4. Foreign, $4.50 Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.

Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions must be accompanied by stamped and addressed return envelope, and submitted at sender's risk.

NEW YORK APRIL 15, 1940 No. 3009

Miami to Memorialize Arnold Volpe

A movement has been started by the University of Miami to raise $500,000 for an Arnold Volpe Memorial, to perpetuate the late conductor's work with the University of Miami Symphony Orchestra, which he had led from 1926 until his death a few months ago. The organization, consisting largely of students, gives an annual series of concerts, and under the leadership of Volpe reached such a degree of efficiency and importance that celebrated artists were frequent soloists at the always well attended course.

It is a fitting thing for the University to start a Memorial that will make a permanent project of the orchestra to which Volpe was so deeply devoted, and to which he gave unstintingly of his time and enthusiastic energy. For the University and the city of Miami, the possession of a secured symphony orchestra, with an increased membership of paid professionals as a basis, is of course of immense value civically and culturally.

Volpe seemed to be destined to the role of a pioneer in orchestral undertakings, and like many other missionaries in matters of art, he reaped anything but a munificent financial reward, and suffered from no small degree of ingratitude on the part of those whose interests he furthered so vitally. It need only be recalled that early in this century, in New York, he founded the Young Men's Symphony Orchestra, which soon became a training school for students who at that time had but little opportunity for experience in ensemble playing. Under his baton and guidance, hundreds of talented young students prepared themselves for later successful careers, some of them now serving at first desks in the major American orchestras, and others having become conductors themselves. The Volpe movement took root all over the country, training orchestras being organized in schools and among other student bodies. In New York the successor to the Young Men's Symphony Orchestra is the present National Orchestral Association which does invaluable work.

In 1918, after giving gratis summer concerts for four years at Central Park (New York), Volpe felt that the symphonic interest in the metropolis warranted a series for paying audiences at popular prices. His idea won the support of several influential music lovers, and through the initial generosity of the late Adolph Lewisohn, a guarantee fund was raised and soon after the famous Lewisohn Stadium Concerts had their start in the outdoors at the College of the City of New York, under the conductorship of Arnold Volpe. He led the concerts until he received the call from Miami to organize the orchestra at the University there, and to become instructor of violin and harmony as well. What the Stadium concerts have done for the growth and democratization of symphonic music in America needs no new description at this moment. Al fresco concerts of the best music now flourish throughout the land every summer.

It is to be hoped that the Miami drive for the Volpe Memorial may succeed quickly, and that a great orchestra results there which may properly perpetuate his name in a community where he labored so faithfully and tellingly in the cause of musical art.

—o—

Television Is Balked

Just as television programs were about to be extended in the New York area by a series of new programs, new experiments, the heavy hand of a Government official clamped down in Washington this month to discourage the expansion.

As a result, the musicians and artists who were to profit by the increase in sound-transmission periods from fourteen to twenty-five hours weekly, must forfeit their right to earn a livelihood in this new branch of broadcasting.

It seems that the chief of the Federal Communications Commission—the dreaded FCC which cracks the knout over the radio field—does not want the simple tax-paying consumer to invest in television sets until the instrument is technically stabilized. Acting under his vast power, he has forbidden the projected development.

Those of us who have been tolerant of Government direction and participation in music, might ponder this new lesson of petty bureaucracy on the part of our public servants. The television episode again demonstrates that the clammy, hard hand of Government officialdom may hinder more than it helps.

Let us keep the official out of music.

—o—

Variations

(*Continued from following page*)

Ish-Ti-Opi—an Indian cure.
Jepson—"Flotsam and jepson."
Kipnis—prepared herring.
Kisch-Arndt—Riffian leader with a German mother.
Knitzer—one who makes sweaters for soldiers.
Kolitsch—Bronx for "college."
Laforge—Pittsburgh steel foundry.
Laholm—capital of Sweden.
Laufkoetter—German beaver.
Lazzari—a field hospital.
Le Coq d'Or—a perfume.
Lerch—a kind of tree.
Levinskaya—Russian dance.
Luboshutz & Nemenoff—importers of sables.
Maazel—what Dutch women do to their hair.
Manrico—West Indian island.
Maria Carreras—President of Guatemala.
Massue—billiard shot.
Melton—English seaside resort.
Menuhin—an Arabian leader.
Merola—Cuban game.
Milanov—capital of Rumania.
Miquelle—French table water.
Muenz—a city on the Rhine.

Cartoon by Edgar Allen, Jr.

"So my boy friend says, All right, all right! Who takes you to Carnegie Hall all the time—NINO MARTINI or ME?"

Mundy—river in Scotland.
Murat—a cigarette.
Ott—young otter.
Palmisano—what one puts on spaghetti.
Panizza—Mediterranean storm.
Papi—plural of papoose.
Pascarella—South American quadruped.
Petina—inside of the eye.
Philo—kind of radio set.
Rafaelo Diaz—Portuguese revolutionist.
Rene Maison—French racecourse.
Riesberg—mountain in Bavaria.
Rio—a popular song.
Rosa Ponselle—circus bareback-rider.
Rudnitzky—Soviet Minister of Fine Arts.
Samaroff—Russian tea kettle.
Saroya—novelist and playwright.
Schoettle—used in making cotton.
Schmitz—a bottled brew.
Schwerké—Alsatian iron works.
Sharnova—the lake where the Finns heroically defended against Russia.
Shawn—the romance of fish.
Sibelius—Latin philosopher.
Sims—used in the Bronx; like "It sims to me."
Sittig—someone with a cold trying to say, "sitting."
Skilton—kitchen utensil.
Spada—patriot in the Spanish Civil War.
Sturani—Italian stew.
Swarthout—African antelope.
Szell, Szantho—towns on the lower Danube.
Szigeti—a Budapest confection.
Tamaki Miura—Japanese Premier.
Tibbett—a Siberian fur-bearing animal.
Thibault—French-Canadian river.
Tokatyan—Armenian national hymn.
Tosti—cereal crackerette.
Trapp Family—Tyrolean acrobats.
Traubel—a brand of Rhine wine.
Trevisan—Italian resort.
Valeriano—a character in an Italian opera.
Virgil—ancient forerun-ner of the piano.
Von Harten -- Dutchcocoa.
Votipka—a Czech liqueur.
Vronsky & Babin—Newark, N. J., department store.
Welte-Mignon—shoes for women.
Werrenrath—a character in a Wagnerian opera.
Zlatko Balokovic—Jugoslavian battleship.
Zug—ex-King of Albania.

VARIATIONS

By Leonard Liebling

Of the many letters received by this department, only a few are published, owing to space limitations, and the press of timely topics. Many communications that deserve quotation in full, are too long for such use. Most correspondents never seem to learn the invaluable lesson of brevity when they write to an editor.

At this moment, three letters are in line for publishment, as follows:

Pittsburgh, Penna., March 15, 1940.

Dear Variations:

Thirty-one years ago, on Feb. 24, 1909, you published in the Musical Courier, under the heading Variations, a little mathematical problem about the number of hours practiced by an imaginary young violinist, Kun Arpad. For the correct solution you promised "a framed musical print, autographed with the neat script of Leonard Liebling."

A Pittsburgh girl of fourteen sent in an algebraic solution, at the same time writing you, "You needn't send the print, but I must have your autograph."

All this you printed in the Courier of March 10, 1909, paying the girl a very nice compliment, of which she is still very proud. But she never got your autograph!

I am the girl in question, Annette Hirsch, now the wife of Dr. John Walter Frey and mother of three children. If you will acknowledge receipt of this letter, signing your name in "neat script," I'll grant you much belated absolution, so that you may continue without self-reproach to judge other delinquents who "think they know about music."

Sincerely yours,
ANNETTE H. FREY,
(MRS. JOHN W. FREY)

◆ ◆ ◆

New York City, April 7, 1940.

Dear Variations:

For many years I have thought that in Variations you columned the best musical comment that is magazined in this country. My impression has been that you styled your writing, gossiped it a little, and in general informationed it very highly.

But for the life of me I can't habit myself to your continual use of the noun "premiere" as a transitive verb!

Sincerely yours,
ROBERT PAYSON HILL.

I am pleasured to get Mr. Hill's letter, so eruditely compositioned and so cleverly funned.

◆ ◆ ◆

Big Rapids, Mich., March 25, 1940.

Dear Variations:

I amuse myself once in a while by writing verse, (it can't be called poetry) and my violin teacher, Mrs. M. G. Mangrum, said that you might be interested in the enclosed verses, if I sent them.

Sincerely yours,
(MISS) MARCIA M. HUDNUTT.

MUSICAL ROMANCE

There was a young man in our town,
His Christian name was Otto.
His hearstrings wrapped around a girl:
She played them pizzicato.

Said this young man to his best girl,
"Wilt be my obbligato?"
She answered, "Yes"—her tone was sharp,
Her accents were staccato.

To find a flat, they had to roam,
Their feelings agitato.
In G Flat now they have a home;
It's price was moderato.

In harmony they lived for years
Till age had made them mellow.
This duo now is a quartet
Viola, fiddles, cello.

◆ ◆ ◆

New York, April 2, 1940.

Dear Variations:

Now that a centennial memorial celebration of Tschaikowsky's birth is being planned, it impresses me as a fitting occasion to restore,—universally,—the authentic spelling of Tschaikowsky's name,—as he himself has spelled it; as his brother, Modest, spelled it in his biography; his publisher, Jurgenson; as every legitimate musician, writer, and publisher has spelled it until many years after his death.

Why do so many scribes and program makers pick on the immortal Tschaikowsky to desecrate a cherished name? Are there not thousands of names, of all nationalities, that might be altered? Nobody interferes with them.

Surely a lovable world genius like Tschaikowsky deserves more respectful consideration and reverence than is now accorded him in many circles.

Yours, for Justice,
(MRS.) CLARA A. KORN.

Schwinger School of Music,
Pueblo, Colo., March 30, 1940.

Dear Variations:

We have at our school two very talented sisters, one studying piano, the other violin, whose parents have wisely decided they need good instruments to practice on. They purchased a small grand piano for about $500. The trouble began with the violin. Finally convinced that a label was not necessarily indisputable proof of a violin's value, they still thought $350 a high price for a hand made Strad. model, about 150 years old. (Really worth at least $600.) Reminded that they paid more for the piano they replied, "The piano hadn't been used."

As ever yours,
RUTH EASTBURN.

◆ ◆ ◆

University of Wyoming,
Laramie, Wyo.,
April 3, 1940.

Dear Variations:

Don't you think that someone should correct the printer's error on the last page of Debussy's Fireworks? In the ninth measure from the close, there are three grace notes written beneath the treble staff—G natural, G flat and F natural. These should be preceded by a bass clef and would then be read as B natural, B flat and A natural, as are the last three thirty-second notes in the preceding measure. If this were not so, there would be no need (in a score without key signature) for the naturals placed before the misprinted G and F and it seems apparent that Debussy intended the three notes as a grace to the left hand tremulo. I have always heard this passage played as incorrectly printed, even by Gieseking in his latest recording.

Am I wrong?

ALLEN A. WILLMAN,
Division of Music

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Everybody in the Musical Courier offices is glad at the return of its managing editor, Alfred Human, absent many weeks from his desk, and in hospital with a misbehaving appendix, pneumonia, and toxic poisoning. Aside from those trifling ailments, his health was perfect.

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When Rachmaninoff went backstage at Carnegie Hall recently to greet Josef Hofmann after the latter's recital, he reached the artists' room just as Hofmann was trotting out to give one of his many encores. Knowing what had happened before on similar occasions, Rachmaninoff begged his colleague: "Please, please, do not play my C sharp minor Prelude. I know that you might think it a compliment to me, but I cannot abide the composition any more. I'm surfeited with it." Hofmann promised to heed the request, sat down at the piano, and impishly played some notes that sent a shiver of horror down the listening Rachmaninoff's spine. However they were not from the notorious Prelude but merely some C sharps, E's, and G sharp preluding Chopin's Fantasie Impromptu in C sharp minor.

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Arthur Hartmann, intimate of Debussy during the composer's last few years, is writing a little book on the French master, to be published soon. The volume will contain much material hitherto unfamiliar, including a large number of letters written by Debussy to Hartmann. Some of those missives were given away by the latter to friends, and he asks Variations to say that he would be greatly obliged to the recipients if they would lend him their Debussy communications for use in the forthcoming book. Hartmann needs the letters because some of them contain references to things that may have escaped his memory. He adds: "Please assure all those who might be kind enough to help me out, that their Debussy letters will most certainly be returned to them intact, and as soon as possible". Arthur Hartmann's address is 7 East 62nd Street, New York.

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Despite the advance of musical culture in our beloved land; the ministrations of the mechanical piano, phonograph and radio; lecturers and critics; radio commentators and music journals; despite all that, it is to be feared that if a music questionnaire went out to all American adult males, the answers would be something rather fearful.

For instance, this might just about approximate the result:

Albanese—province in Italy.
Althouse—castle on the Rhine.
Amonasro—highest peak in Peru.
Arnoux—a French apéritif.
Azucena—extinct volcano in Paraguay.
Bartlett and Robertson—stock brokers.
Bax—cleansing fluid.
Bel Canto Trio—Adagio dancers.
Beloussoff—Russian caviar.
Bjoerling—Swedish poet.
Blanco—successful Spanish general.
Bloch—Scotch oath.
Bori—insect ruinous to plants.
Boris Godounoff—Russian violinist.
Borzi—Bulgarian greeting.
Bourskaya—Russian soup.
Branscombe—family seat in England.
John Brownlee—old English folksong.
Burnham-Wragg—coal company.
Bustabo—castigation in Turkey.
Callimahos—port in Greece.
Caniglia—a term of abuse in France.
Casadesus—an early French priest.
Casella—Italian sparkling wine.
Cecil Arden—English actor.
César Franck—ancient Roman coin.
Chenee—an Indian tribe.
Chiesa—Italian noblewoman's title.
Chigi—mountain in the Brenner Pass.
Cimini—American expletive; as "Cimini crimps."
Chittenden—birds.
Clovis—something taken after drinking.
Copland—a promontory in Denmark.
Czaplicki—Polish pastry.
Darbo—misspelling; should read Garbo.
D'Arville—a character in "Three Musketeers."
di Filippi—where Marc Anthony defeated Brutus.
Don Giovanni—gunman in Little Italy.
Doris Doe—feminine for John Doe.
Dounis—Greek Minister of War.
Dushkin—famous Russian poet.
Eddy—lighthouse in the English Channel.
Eidus—Arctic bird.
Elektra—stove polish.
Eli, Eli—Yale's college cry.
Elmore—a violinist; full name, Mischa Elmore.
Embree—medical term.
Erb—a plant.
Essin—location of the Krupp factory.
Erno Balogh—Hungarian Prime Minister.
Erskine—a high-priced fur.
Franco Ghione—Italian luxury liner.
Fritz Reiner—parallel bar champion.
Furtwängler—German cheese.
Galli-Curci—a tropical fever.
Gianni Schicchi—Italian restaurant.
Gieseking—German mineral water.
Grainger—cowboy in Western U. S. A.
Grasse—where the perfumes come from.
Gorin—what the bull sometimes does to the Matador.
Gundry—character in Parsifal.
Haensel und Gretel—Hitler and Mussolini.
Hasselmans—Belgian fishermen.
Haugh—inventor of Kaffee Haugh.
Herzer & Zayde—Adriatic shipping firm.
Howard Wells—valuable oil property in Oklahoma.

(*Continued on preceding page*)

It's a rash doctor that takes his own prescription. But a heart-warming case of practising one's own preaching happened last week when S. Hurok, long prominent as a dance impresario, appeared unannounced as a bearded Russian merchant in the first (crowd) scene of Petrouchka with the Ballet Russe de Monte Carlo at the Metropolitan Opera House. Friends easily recognized Mr. Hurok, who also states that his neighbor in the Muscovites village square was none other than Julius Fleischmann, president of Universal Arts and sponsor of the Ballet Russe.

What caused this act of terpsichorean enterprise on the part of these esteemed gentlemen? Was it a wager, a lark or a hasty substitution for two indisposed coryphées? Alas, deponent knoweth not, and the chances are posterity never will. But we commend their courage, anyhow, and dare them to try the same stunt in Les Sylphides or Lac des Cygnes.

* * *

We found out this week of April 1 that Charles Wakefield Cadman wasn't fooling when he said he could mix up a good cocktail! He entertained royally at the apartment of his cousin, Helen Titus, and a good time was had by all the seventy-five people who came to enjoy his hospitality, as well as the real charm of his personality.

We shook hands with many celebrities of the music world as well as many well-known New Yorkers of the business and social worlds.

Mine host plans to be in New York for several weeks, and then will return to the Coast, where he was recently honored for the magnificent piece of work he gave the world through the Los Angeles Philharmonic over NBC—his first symphony, Pennsylvania.

* * *

After the recent broadcast of Charles Repper's two piano pieces Cotton Blossoms and To My Clock—by Mary Van Doren in her Music for Young Listeners program from the Toledo, O., Museum of Art, some fifty letters from teachers and children were received. The children's letters revealed that nearly twice as many preferred To My Clock, a quiet piece, in the style of a nocturne, with a background of the ticking clock, broken by the Westminster chime, to Cotton Blossoms, a lively Southern dance. Which may prove, feels Simon, that children do not always "go" for jazzy rhythms.

* * *

Friends of Templeton Strong, the veteran American composer living in Geneva, recently received the following printed announcement (in French):

"Thanks to the kindness of the Geneva Radio, the Orchestra Romand's performance, under the direction of Ernest Ansermet, of Ondine, symphonic poem by Templeton Strong, *oeuvre de jeunesse*, composed in Leipsic in 1882, will be broadcast on Easter at 8.30 in the evening.

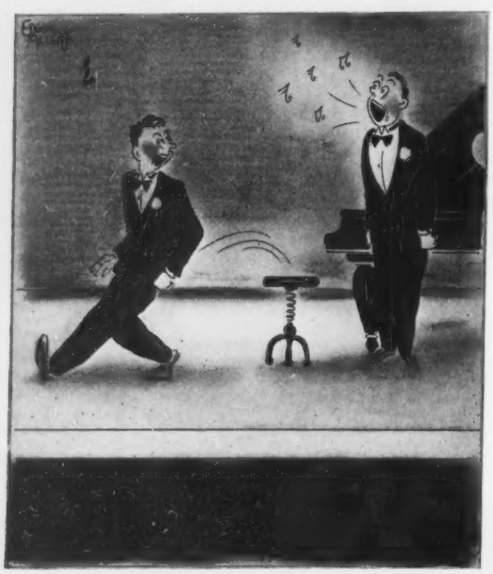
"You are requested not to visit (the composer) or to send either expressions of sympathy or flowers."

Mrs. Kelley Entertains

As chairman of the Eastern Division of the National Committee on Motion Pictures of the Federation of Music Clubs, Mrs. Edgar Stillman Kelley was hostess at a luncheon at the Great Northern Hotel, New York, on March 7. Oscar Thompson and Carl E. Milliken spoke on Music in Motion Pictures. Mr. Shapiro invited the company to a "preview" presented by Schumann, Brailowsky, Piatigorsky, the Paris Ballet and Corot, which a large number witnessed and enjoyed. Harriet Ware, Mme. Gerster-Gardini, Mrs. Chalmers Clifton, Arthur Abell, Adelaide Gescheidt were among those present. F. W. R.

Hacker Ends Season in Havana

Concluding his Southern tour on March 18, William Hacker, pianist-conductor, fulfilled his fifth engagement in Havana, Cuba. En route he appeared in Staunton, Va., Thomasville, Ga., Orlando and Maitland, Fla. On returning to New York, he assumed his duties as professor of music at Siena College, Loudonville, N. Y.



Hurried Accompanist: "Do you mind finishing the aria by yourself? I've got a date."

Cartoon by Edgar Allen, Jr.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Monday, April 15
Harold and Marion Berkley, duo-pianists, Carnegie Chamber Hall (E)

Tuesday, April 16
Philadelphia Orchestra, Carnegie Hall (E)
Joan Field, violinist, Town Hall (E)
Hedwig Krebs, mezzo-soprano, Carnegie Chamber Hall (E)

Wednesday, April 17
Schola Cantorum, Carnegie Hall (E)
Earl Ashcroft, bass-baritone, Town Hall (E)

Thursday, April 18
Philharmonic-Symphony Society, Carnegie Hall (E)
Stephen Foster Evening, Town Hall (E)

Friday, April 19
Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale School of Music Concert, Town Hall (E)

Saturday, April 20
Margharita Salvi, soprano, Frederick Longas, pianist, Enrique Ruiz, tenor, Town Hall (E)

Sunday, April 21
Philharmonic-Symphony Society, Carnegie Hall (A)
Joseph Szigeti, violinist, Carnegie Hall (E)

Monday, April 22
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 23
Robert Goldsand, pianist, Town Hall (E)
Suzanne Robinson, soprano, Carnegie Chamber Hall (E)

Wednesday, April 24
Egon Petri, pianist, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Thursday, April 25
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 26
Philharmonic-Symphony Society, Carnegie Hall (A)
New York Orchestra, Carnegie Hall (E)

Saturday, April 27
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 28
Philharmonic-Symphony Society, Carnegie Hall (A)
Johann Singer, pianist, Town Hall (E)

Tuesday, April 30
Carlyle Bennett, tenor, Town Hall (E)

Wednesday, May 1
Welsh Women's Chorus, Town Hall (E)
Madelaine Carabo, violinist, Carnegie Chamber Hall (E)

Thursday, May 2
New York University Music Department concert, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, May 3
Philharmonic-Symphony Society, Carnegie Hall (A)
Music School Settlement Concert, Town Hall (E)
Golden Hill Chorus, Carnegie Hall (E)
United Choristers of New York, Carnegie Chamber Hall (E)
Riverdale School of Music pupils' recital, Steinway Hall (E)

Saturday, May 4
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Sari Bori, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, May 5
Rolland Choral, Carnegie Chamber Hall (A)
Maria Wildermann, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Zilberts Choral Society, Town Hall (E)
Sophie Orros, soprano, Steinway Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)
Massie Patterson, soprano, Carnegie Chamber Hall (E)

Monday, May 6
NBC Orchestra, Carnegie Hall (E)

Tuesday, May 7
Branscombe Choral, Town Hall (E)
Aida Martini, soprano, Carnegie Chamber Hall (E)

Wednesday, May 8
Jacob Weinberg, pianist, Town Hall (E)
Mendelssohn String Orchestra, Carnegie Chamber Hall (E)

Thursday, May 9
Municipal Opera Association, Town Hall (E)
Elsie Anderson, soprano, Carnegie Chamber Hall (E)

Friday, May 10
New York Orchestra, Carnegie Hall (E)
Doctors Orchestral Society, Town Hall (E)
University Women's Chorus, Carnegie Chamber Hall (E)

Sunday, May 12
Artur de Filippi, tenor, Henriette Michelson, pianist, Town Hall (A)
Sidor Belarsky, bass, Town Hall (E)
New York City Symphony Orchestra, Carnegie Hall (E)
Herbert Blanks, tenor, Carnegie Chamber Hall (E)
Alma Schwamb, song recital, Steinway Hall (E)

Tuesday, May 14
Freda Gronowetter, cellist, Carnegie Chamber Hall (E)

Wednesday, May 15
Donato Paradiso Choral Concert, Carnegie Hall (E)
Robert Eiswirth, pianist, Carnegie Chamber Hall (E)

I SEE THAT

The Ionian Singers, male voice ensemble, returning Eastward from their coast to coast tour gave a recital in Canonsburg, Penna.

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Emery Darcy, baritone, gave a program at the Marlborough-Blenheim in Atlantic City, N. J., recently.

* * *

At a recent tea at the Helen Chase Studios, Grace Preston Naylor, soprano, sang French, Italian, German and English songs. Elaine McCrea, soprano, presided at the tea table.

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Charles Repper's Irish dance, On Galway Green, is on the piano list for the South Carolina school music contest this month.

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Ernest McChesney, tenor, was soloist on April 12 and 14 with the Minneapolis Symphony Orchestra.

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Dr. Clarence Dickinson gave his twelfth annual organ recital for the First Methodist Church of Bridgeport, Conn., on Palm Sunday, performing works by Bach, Thiele, Reger and modern composers. He presented Schütz' St. Matthew Passion and Palestrina's Improperia during Holy Week at Union Theological Seminary, New York.

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Prof. Otto Waldner, teacher of voice and coach, formerly of the faculty of the Vienna Conservatory, has located in New York City. In addition to private studios, he is on the staff of the Conservatory of Musical Art.

* * *

Felix Knight, radio and concert tenor, has renewed his contract for the eleventh time on the WEAF All-Star review on Thursday nights.

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Boris Levenson's Springtime's Awakening was sung by the San Francisco Musical Club Women's Chorus recently, as was his Village Gossip, with string orchestra accompaniment, under Dr. Alfred Hartgen.

* * *

Josef Wagner, composer-pianist, was recently heard in Springfield, Mass. He will perform Beethoven's Emperor Concerto with the Nassau-Suffolk Federal Orchestra under Christos Vrion on May 2. During the summer he will be heard at Columbia University and in Pittsburgh. This month he tours in Indiana and Illinois with Cecil Leeson, saxophonist.

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Viola Silva, contralto, will be soloist with the Bayonne Symphony Orchestra, Nunzio Pintauro, conductor, on April 30.

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John Carter, Metropolitan Opera tenor on May 1 gives a concert in Oak Park, Ill., for the benefit of the Infant Welfare Society. Among his bookings next season is an appearance in Lexington, Ky.

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Vitya Vronsky and Victor Babin, duo-pianists, sail for Honolulu on April 17 for their first appearances in the Hawaiian Islands.

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The Metropolitan Opera Quartet (Josephine Antoine, Helen Olheim, Joseph Bentonelli and Robert Weede) begin a spring tour on April 29 in Elizabeth, N. J.

National Symphony Orchestra Plays Works of 3 Americans

WASHINGTON, D. C.—The National Symphony Orchestra, Dr. Hans Kindler conducting, presented an unusual program of compositions by contemporary American composers, with the exception of those chosen by the saxophone soloist, Sigurd Rascher. His playing of the Rhapsody for Orchestra and Saxophone by Debussy and the Chamber Concertino by Ibert revealed the infinite possibilities of his instrument, unthought of by laymen and musicians alike. He was ably assisted by the orchestra. The work of Leo Sowerby, Comes Autumn Time, the Two Choric Dances by Paul Creston and the Second Symphony of Howard Hanson gave interesting glimpses into the individuality of each composer.

Marjorie Lawrence, soprano, created a sensation with her singing of the Finale of Salome by Strauss at a previous concert. Her magnificent voice and dramatic personality were perfectly suited to this choice. Outstanding the same evening was Dr. Kindler's interpretation of the charming waltzes from Der Rosenkavalier by Strauss.

The Ballet Russe de Monte Carlo appeared in joint performance with the National Symphony Orchestra on two evenings, but this writer was privileged to attend but one, which included Carnival, La Boutique Fantasque, The Bluebird and Capriccio Espagnol. The ballet proved as glamorous an attraction as always and was enthusiastically received here.

Another program of the "Beloved Symphonic Masterpieces" was heard on March 17. Dr. Kindler chose the Prelude to Act III of Lohengrin to open with, and followed it with the Brahms First Symphony. After the intermission the Nutcracker Suite of Tchaikovsky proved so attractive that Dr. Kindler, after being recalled many times, finally obliged his audience with the playing of the Shostakovitch Polka, heard the day previous at the last of the Children's Concerts.

At the latter concert, the singing of 14-year-old Phyllis Schwartz, coloratura soprano, in the Mozart Allelujah, was one of the most refreshing performances heard for some time. The child has a beautifully trained voice and an unusual musicality well backed by a number of years of piano study.

Rubinstein with Philadelphians

Eugene Ormandy recently conducted the Philadelphia Orchestra in a brilliant concert. The program opened with a Sinfonietta for string orchestra by Edward B. Hill. Then followed a magnificent interpretation of the Brahms Third symphony. Mr. Ormandy conducted this great work with a fine sense of freedom and yet maintained the proper restraint necessary for good taste. Artur Rubinstein entranced his audience with an exquisite performance of the Chopin F Minor Concerto. Mr. Rubinstein's pianism is of the highest calibre; his touch and tone combined with a marvelous control and delicate finesse resulted in a perfect effect. The audience was fervent in its ovation. The concert closed with a stirring playing of the Sibelius Finlandia.

Mrs. Dorothy H. Dorsey presented Lawrence Tibbett, baritone, who once more packed Constitution Hall to capacity, with several hundred seated on the stage. Although there were rumors that evening of his having undergone physical discomfort and being under medical attention, there was no indication of it in the artist's superb work. As always, Mr. Tibbett lived up to his high standard of artistry and musicianship. He was ably assisted by Stewart Wille at the piano.

The same management presented Helen Jepson, soprano, in a full length recital at Constitution Hall. Miss Jepson's charming personality, beautiful voice, and artistic musicianship won over her audience completely. Her program was varied and included English folksongs, German Lieder, French and Russian songs. Robert Wallenborn, pianist, offered several fine solos as well as providing excellent accompaniment to Miss Jepson.

Eugenia Buxton, pianist, was presented in the last concert of the series given by Howard University in the Andrew Rankin Memorial Chapel. Miss Buxton's program was extremely well planned and contained the customary traditional classics as well as interesting moderns. The audience was enthusiastic and recalled her many times. G. E.

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

April 15-20—Chamber Music Festival, Williamsburg, Va.
May 3-4—Bach Festival, Philadelphia, Penna.
May 6-8—May Music Festival, Chattanooga, Tenn.
May 8—Boston Pops Series starts.
May 8-11—Ann Arbor, Mich., Festival.
May 10-11—New Hampshire Festival, Laconia, N. H.
May 17-18—Bach Festival, Bethlehem, Penna.
May—Mozart Festival, Smith College, Northampton, Mass.
May—Provincial Festival, Regina and Saskatoon, Can.
May—North Shore Festival, Evanston, Ill.
June 3—Municipal Opera Season opens, St. Louis, Mo.
June 3—Essex County Stadium Concerts begin, Newark, N. J.
June 7-8—Bach Festival, Berea, O.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 30 to October: Worcester, Mass., Festival.

FOREIGN FESTIVALS

April 28-June 8—Florentine May Festival, Florence.
June 23-30—international Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

Ivor Newton Arranges Concert for British War Relief

WASHINGTON, D. C.—The first concert at the British Embassy, arranged by Ivor Newton, English pianist-accompanist, for the benefit of the British War Relief Society, was held on March 26. John Brownlee, baritone of the Metropolitan Opera Association, Ethel Bartlett and Rae Robertson, duo-pianists and Orrea Pernel, violinist participated. Mr. Newton was at the piano.

Ralph Leopold in Lecture-Recital for Pelham Music Club

Ralph Leopold presented a program on March 13 for the Music Club of Pelham, N. Y., devoted to Liszt and Wagner, the music of the latter being some of his own concert transcriptions. Mr. Leopold recently gave a recital with explanatory remarks on Wagner's Die Meistersinger at the residence of Mrs. Arthur M. Boal of Pelham.

Photo by Vang Studio

HEARD IN BROOKLYN CHAMBER MUSIC CONCERT.
Left to right: Willem Durieux, Augusta H. Tollefsen, R. Huntington Woodman, George Mead, Mrs. H. H. A. Beach and Carl H. Tollefsen.

Beach Trio Featured at Tollefsen Chamber Music Seance

The crowded Neighborhood Club auditorium at the March 19 concert of the Brooklyn Chamber Music Society bespoke the large interest of representatives of leading clubs, churches and social circles. The interested audience enjoyed the last Trio in A minor, opus 150, by Mrs. Beach, the composer at the piano, with Carl H. Tollefsen, violin, and Willem Durieux, cello. Just returned from a visit to Boston, where she heard her Gaelic Symphony performed, Mrs. Beach played with youthful vigor, winning appreciation as composer-pianist in her own trio. Dvorak's string quartet was given a very devoted reading, and R. Huntington Woodman's Sonata Melodique for violin and piano, is rightly named; the composer bowed his thanks and appreciation of the performance by the Tollefsens. Excerpts by Glazounoff, Boccherini and Grainger finished the string quartet portions, and a series of madrigals by composers of the 16th and 17th centuries were sung with refinement by The Madrigal Society, George Mead, director. F. W. R.

Ann Arbor Schedules Joint Music Conference

DR. CHARLES A. SINK

ANN ARBOR, MICH.—As chairman of the Music Conference of the Michigan Schoolmasters Club convention, President Charles A. Sink of the school of music has announced plans for the convention here on April 26 and 27. The conference will be in cooperation with the Michigan School Band and Orchestra Association, King Stacy, of Lansing, president, and the Michigan School Vocal Association of which Warren Ketcham, of Dearborn, is president.

Professors David Mattern and William D. Revelli of the School of Music are vice chairmen, with Odina Olson of the University High School as secretary.

A solo and ensemble festival will occupy April 26. High school bands and orchestras and other secondary school groups will participate in the affair which will be supervised by officials of the Band and Orchestra Association. Registration begins on Friday morning at the School of Music and from 10 a.m. to noon a choral materials clinic will be conducted by Louis E. Pete, director of music in the public schools of Ashland, O. Choral directors and teachers of the state will participate in the clinic in Lane Hall. A luncheon and business session will follow at Michigan Union to which all members of the music section of the Schoolmasters Club are invited.

Mr. Pete from 1:30 to 2:30 will lead a round table discussion in the School of Music auditorium which will be followed by a concert, directed by Thor Johnson, by the University Symphony Orchestra. A panel discussion on junior high school music will take place from 3:30 to 5 p.m. in the School of Music auditorium. Donald D. Armstrong, supervisor of music, Grand Rapids; Mirnaneve Voegts, Central Junior High School, Muskegon; Inze Musson, Hartland Art Project, Hartland; Grace Mills, Wilson Intermediate, Detroit; Helen Keane, Pierce Junior High School, Grosse Pointe; and Roxy Gowin, Slauson Junior High School, Ann Arbor, will participate. At 5 p.m. will occur the annual meeting of the Michigan School Vocal Association, and later the general banquet of the Schoolmasters Club will be held at Michigan Union. In the evening Professor Revelli will be in charge of a concert by the University of Michigan Concert Band.

The festival continues the following day, and at noon a luncheon and business session of the Michigan School Band and Orchestra Association will be held, followed by a general marching festival by the visiting bands at Yost Field House. R. N.

Chicago Symphony Orchestra To Mark 50th Anniversary

(Continued from page 3)

Besides these, Dr. Stock will introduce works by native composers, winners in the contest widely publicized by the Orchestral Association. Several choral works, including Beethoven's Ninth Symphony and Missa Solemnis, Pierné's Children of Bethelehem and Bach's St. Matthew Passion, will hold important places.

The soloists chosen thus far are Sergei Rachmaninoff, Georges Enesco, Josef Hofmann, Vladimir Horowitz, Rudolf Serkin, Jose Iturbi, Gitta Gradova, Fritz Kreisler, Jascha Heifetz, Nathan Milstein, Gregor Piatigorsky, Emanuel Feuermann and Claire Dux. It is possible that most of the concerts may be broadcast over the Mutual Broadcasting System. As already announced in the Musical Courier, the entire orchestra with Frederick Stock at its head will give a pair of concerts in Carnegie Hall, New York, next winter and as a sort of reciprocity, the New York Philharmonic, led by John Barbirolli, will be heard during the same week in two concerts in Orchestra Hall. It is interesting also to note that next year Manager Henry E. Voegeli will celebrate the fortieth anniversary of his services with the Chicago Symphony Orchestra.

Grace Moore in Symphony's Sunday Afternoon Series

The appearance of Grace Moore as soloist with our orchestra was the signal for her admirers to invade Orchestra Hall en masse and to shout their approval, leaving no doubt that whatever she does either in opera, concert or cinema receives their approbation. Gorgeously gowned and looking as fresh as the proverbial daisy, Miss Moore won many a new heart by her ingratiating demeanor and complete savoir faire. If her manner was engaging, much more can be said about her singing, for, being on her mettle, at her debut with the Chicago Symphony, the diva met the public more than half-way, giving them as many encores as they called for after her remarkably fine singing of the air of Lia from Debussy's L'Enfant Prodigue, the Jewel Song from Faust and Un bel di from Madam Butterfly.

The Maiers Play Twice in One Day

That excellent team of piano duettists, Guy and Lois Maier, performed for two audiences on the same day and the gatherings were as different as the moon is to the sun. In the morning they played a full recital for the elite and musical fraternity at the exclusive Arts Club and in the evening they were heard as soloists with the Illinois Symphony Orchestra. The happy couple's performance for the Musicians Club of Women at the unusual hour of 11:30 in the morning did not prevent the sleepy heads from nodding their approval while the wide-awake feted the popular artists buoyantly at the close of each number. In the evening at the Studebaker Theatre they played the Mozart E flat major concerto in a manner that left no doubt as to the excellence of their teamwork and their full comprehension of the Mozart music.

Nathan Milstein in Orchestra Hall Recital

One of the most important events of the season, Nathan Milstein's recital at Orchestra Hall, was attended by only a scant audience, perhaps because of the too weighty list containing Vivaldi's D major and Beethoven's C minor sonatas, Bach's Chaconne, Paganini's Four Caprices and Glazounoff's A minor concerto —a splendid program for a seminar but not one to attract the throng no matter how well known the artist or how magnificently he plays. Those who came were rewarded by the most grandiose performance Milstein has ever given us. Personally, we would travel miles to hear him play the Bach Chaconne for violin alone.

Novaes Heard in Chicago Symphony Concerts

Annually on Maundy Thursday and Good Friday, Dr. Stock offers a semi-religious program, transforming our hall of classical music into a cathedral by creating a reverential atmosphere through the medium of the Procession of the Knights of the Holy Grail and the Good Friday Spell, Transformation scene and glorification from Parsifal. To those excerpts the list was further embellished with La Queste de Dieu from d'Indy's Legende de Saint-Cristophe, Rimsky-Korsakoff's Russian Easter overture and Felix Borowski's sublime tone poem, Ecce Homo.

Guiomar Novaes has long established herself as a prime favorite with the habitues of Orchestra Hall and she returned to play as soloist at the penultimate Tuesday concert. DeFall's Nights in the Gardens of Spain and Franck's Variations Symphoniques found in the ever youthful Brazilian a delightful interpreter whose singing tone, cascading runs and thundering octaves added charm and force to the Iberian music and vitality and grace to the more elaborate Gallic number.

Roy Harris' third symphony, receiving its first Chicago performance under the baton of Hans Lange, found quick response in the esteem of the public. The work is somewhat bewildering on first hearing, for the composer's phraseology is rather bizarre and often ambiguous. There are, however, many passages of great beauty. Conductor Lange was responsible for the big success of the novelty and found no difficulty with the ever-changing rhythms that add a certain individuality to the symphony.

ERNEST McCHESNEY,

leading tenor of the Chicago City Opera Company, opened an active month of concerts on April 3 by appearing at the Carteret School, West Orange, N. J. On April 5 he appeared at State Teachers College, Clarion, Penna., and April 8 in Norwalk, O. Mr. McChesney on April 12 and 14 was soloist with the Minneapolis Symphony Orchestra. Tomorrow night he sings at Watertown, S. D.; 22 at Towanda, Penna.; 25 at Colgate University; 29 and 30 at Mississippi State College. Next month he appears at Elkins, W. Va., and as soloist in Pierne's Children's Crusade at Springfield, Mass. He makes a transcontinental tour next season.

Swedish Choral Club in Unusual Concert

Conductor Harry T. Carlson went off the beaten path when he chose Joseph Haydn's Missa in Tempore Belli, Johan Helmich Roman's Jubilate and Vaughan Williams' Benedicité for the Swedish Choral Club's Spring concert. As the title indicates, the Haydn, known as the Drum Mass, demands a mass ensemble voicing the music on all cylinders and the choristers accomplished this without shouting. Roman's Jubilate, sung in Swedish, is Handelian in treatment and offers opportunities for fine tonal nuance, which were met admirably in its first presentation here. The outstanding work of the concert was Williams' Benedicité, which put to shade the massive mass and the somewhat banal Jubilate. Powerful, well knit, Benedicité contains many pages of grandeur and nobility, and they were sung in like manner by the choristers, led to new heights of tonal beauty by a man who understands the voice to perfection. The performance stands out as one of the big achievements in the history of the Swedish Choral Club. If the men and women of the chorus came out of their difficult task with honors much could be said in the praise of the soloists, Thelma von Eisenhauer, soprano; Esther Goodwin, contralto; Ralph Niehaus, tenor, and David Austin, bass.

Harry Zelzer Brings Jeanette MacDonald in Recital

A police escort found difficulty in brushing aside the crowd which blocked the stage entrance of Orchestra Hall as Jeanette MacDonald arrived for her first song recital in this city. The hall was sold out weeks in advance, with 400 or more turned away, and the lucky ones were not slow in informing the singer that they were satisfied and wanted to hear more and more. Giuseppe Bamboschek, besides supplying artistic accompaniments, played several piano solos.

Young Pianist Heard with Civic Orchestra

A talented pianist, Marilyn Meyer, made an undeniable success in her debut here as soloist with the Civic Orchestra. The fifteen-year-old artist is no child prodigy, as judging from her account of the Saint-Saëns Concerto No. 2 she ranks high among feminine virtuosos of the keyboard. Apparently very musical, she brought to the concerto a mature and well thought out interpretation. Technically her work left little to be desired, and in the last movement she used a lovely singing tone. Playing with an orchestra is not the simplest thing for one so young and, if now and then her rhythm was defective, the fault might be ascribed to a well understandable nervousness. Hans Lange gave the starlet paternal support and the orchestra performed the Espana by Chabrier as it has seldom been played even by leading professional orchestras.

Ilse Maren in Debut Recital

The last week of March and the first in April brought a cavalcade of pianists, mostly local and all of the gentle sex and strange to relate each deserves more than passing comment. In the parade the name of Ilse Maren would have stood out had it not been that stage fright made her commit many sins in the playing of the Bach-Tausig D minor Toccata and Fugue and compelled her to use more strength than is necessary in the Mozart C minor Phantasie. She recovered later in the evening and gave a good account of two Scarlatti sonatas. The Bertha Ott Concert Management has introduced many deserving young artists this season.

Illinois Symphony Concerts Offer Two Novelties

Conductor Izler Solomon and State Supervisor Albert Goldberg are doing their share in fostering American composers, vocalists and instrumentalists. On each of the Illinois Symphony Orchestra's programs are listed novelties by native writers and a soloist of distinction. Helen Margolyne, soprano of the Chicago Opera, sang with marked authority and good taste two operatic arias and Richard Strauss Ständchen at the March 25 concert. On that occasion first performances were given of Ralph Vaughan Williams' F minor Symphony and The Dance of the Masked Devil from Galen Holcomb's Native African Ballet, two happy additions to the orchestra's repertoire. A week later Sybil Goldar appeared as piano soloist. A full fledged professional with a successful career already to her credit the young pianist aroused the enthusiasm of her listeners by way of the Mozart E flat major concerto No. 9. The young miss is punctually correct, leaving nothing to luck and she played in true Mozartean style with a delicate touch, good sense for nuance and an astonishing fluency. The program contained two novelties, Amadeo di Filipi's Concerto and Henry Cowell's Symphonic Opus No. 17. As a matter of record and without wishing to be facetious, we state that the Elgar Enigma Variations made the hit of the orchestral numbers, for the new compositions have little to recommend them.

Blenda Sterner Has Outstanding Debut

Pianists come and go but it is with a certain civic pride that we single out the unusual success scored by Blenda Sterner, a Chicago product, in her debut recital at Kimball Hall. Miss Sterner's performance of the D major Sonata of Mozart stamps her an artist in the best sense of that too often used title. Her pianistic baggage is considerable, both from the mechanical and interpretative sides. We found no reason to cavil with her account of the Bach-Godowsky B minor Sonata, and when she played the

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Scarlatti Capriccio, we fully realized that we were listening to an uncommonly talented young pianist destined to travel far on the road to fame.

Hans Lange Little Symphony

The series of three concerts by the Hans Lange Little Symphony have terminated, but the excellence of their presentation will linger long in memory. The last program was devoted entirely to the Bach family and the three boys, Carl Philipp Emanuel, Wilhelm Friedemann and Johann Christian vied with their papa, Johann Sebastian.

Radie Britain Wins Lake View Society Contest

First prize in the Lake View Musical Society's contest for women composers went to Radie Britain for her string trio. In the non-professional class Hilda Engle was awarded first prize for her song, October Love. Honorable mention was given Louise Evans for a choral work and Violet Bournet for a song. The winning compositions will be performed at the Society's annual spring concert.

Heniot Levy's Students in American Conservatory Recital

Nellie Belle Walter, Martin Cohen, Jean Carson, Katherine Hart, Mary Elizabeth Hossler, Joyce Sadler and Clyde Duncan were among the participants in the American Conservatory recital in Kimball Hall recently. All are a credit to their alma mater and a source of pride for their teacher, Heniot Levy. Each one showed the result of careful training and at least two are ready to embark on professional careers with equipments solid, even unusual in these days when prodigies seem to grow on trees. The students were greatly aided by their mentor's playing the orchestral parts in such manner as to make the recital doubly enjoyable.

Chicago Conservatory Symphony Orchestra

Ludwig Becker, conductor of the Chicago Conservatory Symphony Orchestra brought his excellent group of juvenile players for a concert in Thorne Hall, where they performed with marked ability the Svendsen Coronation March, the first movement of the Franck symphony and Coates' London Suite besides supplying fine accompaniments for Shirley Dickinson and Friedel Schlippert, sopranos; Norma Helfer, pianist, and William Benes, violinist. Miss Dickinson, a student of Anna Fitzu, duplicated in the Waltz Song from Romeo and Juliet the success that marked her recent appearances in Little Women and in her own recital.

Storm Bull Plays for Woman's Aid

Storm Bull, young Chicago pianist, was heartily applauded by some one thousand women on April 2 when he furnished the concert for the Chicago Woman's Aid's final meeting of the year in their auditorium in the Medical and Dental Arts Building. Bull delighted with the Bach B flat major Partita, Grieg's G minor Ballade, three Debussy numbers, David Guion's Sheep and Goat Walkin' in the Pasture and Percy Grainger's arrangement of the Brahms Cradle Song and paraphrase on Tchaikovsky's Flower Waltz.

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MARIA KURENKO,

lyric soprano, appeared in concert at the New York home of Mrs. John Henry Hammond, last month. She presented songs by Alexandre Gretchaninoff, who accompanied. Marcel Grandjany, harpist, appeared with Madame Kurenko, presenting a group of solos and assisting in several groups as accompanist.

John Dwight Sample Studio Events

Harold Townsend appeared in Gaul's Holy City on Palm Sunday at the Cuyler Avenue Methodist Church of Oak Park, where he is regular tenor soloist. He also sings on the Carnation Contented Hour and the Alka-Seltzer program on the air. Willard A. Greiner was tenor soloist in Dubois' Seven Last Words on Good Friday at St. Paul's Lutheran Church and appeared recently before the MacDowell Young Artists Association of Oak Park. Daniel Cobb, baritone, sang in a recent production of the operetta, Tom Jones, in Highland Park. George McHardy was tenor soloist in the cantata Eastertide and in the Easter Sunday services of the Drexel Park Presbyterian Church and sang recently for the North Shore and Woodlawn Woman's Clubs. Robert Rippy, baritone, appeared in excerpts from Victor Herbert's Natoma, sponsored by the American Opera Society. William Benson has been appointed soloist at the First Church of Christ, Scientist, of Aurora. Robert Milton is tenor soloist at the Washington Boulevard Methodist Church of Oak Park. Recent engagements of John Macdonald, bass-baritone, include L'Heure Espagnol with the Illinois Symphony Orchestra; Bach's B minor Mass with the Apollo Club; and he sang the part of Jesus in the premiere of Leo Sowerby's cantata Forsaken of Man at St. James Episcopal Church. Marian Carlisle, soprano, was soloist at the Sunday afternoon musicale at the Lake Shore Athletic Club.

Engagements for Edward Collins Pupil

Eileen Bowman, from Edward Collins' piano studio at the American Conservatory, appeared as soloist with the Ukrainian Male Chorus in Aurora, Ill., and in recital in Clinton, Ia.

Cara Verson Plays for Musicians

Malipiero, Szymanowski and Bax have an able interpreter and champion in Cara Verson as she again demonstrated to a high degree when she played a group of their compositions for the Musicians Club of Women on April 1. Because she has such a thorough understanding of the modernists Miss Verson is capable of shedding light on their works for her listeners.

Hanna Butler's Students Active

Hanna Butler's students are busy filling many engagements. Marjorie Burgess sang at the music festival of the Evanston high schools. Bertha Dalber appeared on the composers program of the Tri-Cities D.A.R. in Davenport, Ia., singing songs by Morris Peterson. Ethel Shadle was heard by the Arden Club in Flossmoor. Ethel Koplan gave a musicale at the Standard Club. Thelma Jansen and Ed Derree sang recently for a Republican Club on the North side.

Adult Education Council's Announces 1940-41 Artists

The audiences of the Adult Education Council's Musical Arts Piano Series chose the artists they desire to hear and Rudolf Serkin drew the most votes for a re-engagement and thereby the honor of opening the fifth season at Orchestra Hall on Nov. 5. Beveridge Webster, Artur Rubinstein, Wanda Paul, Vronsky and Babin and Robert Casadesus are the others in the series. This year's contest sponsored by the Society of American Musicians for a Chicago pianist's appearance in these concerts was won by Wanda Paul, who has studied with Rudolph Ganz.

Lake View Society's International Medley

Ada Belle Files flew here from Fort Scott, Kans., to present a group of songs she had studied in Russia on the Lake View Musical Society's International Musical Medley at the Chicago Woman's Club. Looking beautiful in a native Russian costume, the former Chicago contralto delighted the ear with some of the finest singing she has done here. Hilda Bryant sang Swedish numbers; Avice Evans, mezzo-soprano, offered Irish songs with harp accompaniment by Marion Prosel; Lilyan Sachs contributed Hebrew chants; and instrumental numbers were given by Irene Stolofsky, Millicent Cooke and the Marjorie Elliott Trio.

LaBerge-Goodwin Studios Notes

Three singers from the LaBerge-Goodwin studios won their way to the final contest in the Society of American Musicians' competitions, Emelia Aull, Lillian Lindskog and Dorothy Froelich.

ATTRACTIONS

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Esther Goodwin presented Jerry Kharasch, boy contralto, in a song recital at the American Conservatory recently and her pupils, Mercedes Navarro Cameron, Robert Hemman, Ruby Gross, Dorothy Froelich, Lillian Lindskog and Anne Kruzic were heard in a joint program at Kimball Hall.

Ganz Pupil Wins Sorority Prize

First prize of $75 was awarded Alice Martz, pupil of Rudolph Ganz in the piano contest sponsored by Rho chapter of Phi Mu Alpha Sinfonia recently. It is the intention of Rho chapter to sponsor such contests annually.

Cara Verson in Lectures and Recitals

Cara Verson gave her lecture on modern music recently for the South Shore Music Club. Beginning with the Impressionists she traced the development of modern music to the present day, giving a short discussion of the idiom or of the outstanding characteristics of each composer, using the most important composers of each country as illustrations. Mme. Verson will appear at the open meeting of the Musicians Club of Women at Curtiss Hall on April 1, playing works of Malipiero, Szymanowski and Bax.

Elaine De Sellem's Activities

Elaine De Sellem, mezzo-contralto, was heard in a group of Indian songs at the March 31 meeting of the Northern Illinois branch of American Pen Women at the Women's University Club and was narrator in a presentation of excerpts from Victor Herbert's opera, Natoma, given by the American Opera Society in the Drake Hotel Ballroom.

Amanda Macdonald's Pupils Win Places in Opera Chorus

A tenor and a soprano, pupils from Amanda Macdonald's class, won places in the newly organized Chicago Opera chorus. Miss Macdonald gave a program for the Chicago Junior School at the home of Mrs. C. F. Southward in Kenilworth recently.

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Heard in the Studios

Leon Carson

Mary Dancy, contralto soloist at the Douglaston, L. I., Community Church, was heard recently in programs for the Bayside, L. I., Woman's Club, the Holland Society of Flushing, L. I., and in recital at the Studio Club, New York. Charles Deger, tenor, was special Easter soloist at the Church of the Assumption, Brooklyn, N. Y., and also gave a recital at the Studio Club. Agnes Latimer was heard before the Bloomfield, N. J., Woman's Club and was Easter soloist at the Church of the Advent, that city. Cherry Stickney, soprano, gave two afternoons of song at the Broadway Tabernacle, New York. Mildred Hohner, contralto, sang recently in the solo quartet at Trinity Lutheran Church, New York.

All are artists of the Leon Carson studios. Other soloists from Mr. Carson's studios who appeared in New Jersey churches Easter included Inez Thetge Church, soprano, Eastside Presbyterian, Paterson; Emma Denninger, Vincent Methodist, Nutley; Elmer Heft, baritone, First Reformed, Paterson; and Erna Finley, contralto, First Reformed, Passaic.

Helen Chase

Margaret Speaks, soprano, recently returned to New York after fulfilling engagements in Illinois, Missouri, Ohio and Pennsylvania. She has returned to the Firestone Hour broadcasts over WEAF.

Annie Lee Bynum, coloratura soprano, and Harold Ross, baritone, on April 7 sang solos on the Oriental program presented at the Parkside Hotel, New York, in the program presented by artists of various professions.

Seymour Falkow, boy soprano and actor, has been heard on Saturday mornings over WNYC.

Mrs. Madaline Lindow, soprano, was soloist, at a recent dinner in Roselle, N. J., honoring former Governor Harold Hoffmann of that State. Mrs. Lindow also appeared in a group of solos for the MacDowell Club of that community and also was soloist with the Union County Choristers of Roselle in their cantata presentation. On March 31 she fulfilled an engagement as guest soloist at the First Presbyterian Church, Plainfield, N. J.

All are Helen Chase artists.

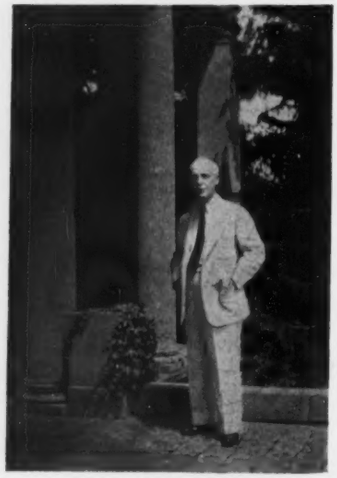
Solon Alberti

Solon Alberti, presented his pupils in a program of Musical Vignettes, at the Barbizon-Plaza on March 10. Included in the program were arias from Lucia, and the Secret of Suzanne, an offertory from the Verdi Requiem, and the song cycles Breton Folk Songs and In a Persian Garden by Liza Lehmann, for mixed quartette. The young artists were: Nita Gale, soprano; Anne Judson, Frances Watkins Maxine McCauley, Finley Walker, Leopold Glushak.

Carl M. Roeder

Recent recitals in the studio of Carl M. Roeder included a program given by Polly Olcott with works of Brahms, Schumann, Chopin and Harold Bauer featured as well as compositions by the pianist herself.

All are from the studios of Helen were: Clara Cash, Rosetta Goodkind, Constance Kruger, Jack Seaman, Jean Holthausen, Lewis Hanvas, Miriam Woronoff, Joseph Antman, and Doris Frerich. The program comprised works of well known masters. At a subsequent recital the compositions of Shostakovitch, Turina, Aaron Copland and Debussy were featured as well as the classical masters. Students appearing in addition to those already mentioned were Elizabeth Smith, Evelyn Schworm, and Roma Kantor.



CARL M. ROEDER

Tuthill School of Oratorio Presents Parker Work

Horatio Parker's Hora Novissima was given at Carnegie Chamber Hall, New York, March 28 by the Tuthill School of Oratorio (James A. Brown Tuthill, Director), with the composer's widow an interested listener. It was a creditable performance given by an organization of about thirty voices, not excepting the difficult a cappella chorus, City of High Renown. Of the soloists, Augustine Jacquillard, the always reliable soprano in these concerts, gave a good account of the O Country Bright and Fair aria, and Mary Louise Lehnert's singing of the alto solo, People Victorious, was excellent vocally and intelligently interpreted. Other soloists who did capable work were James Coke Curtis, tenor, Clarence Maclean, bass, Mary Boyd, alto, Alba Clawson, soprano, and Frank Kraus, bass. Alice Wightman gave excellent support at the piano.

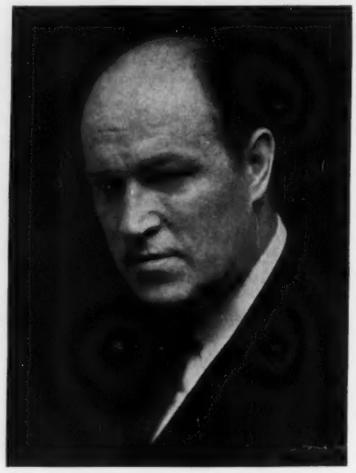


Photo by Louis Zoul

JAMES A. BROWN TUTHILL

In the few seasons that the school has been functioning Mr. Tuthill has given the following works: Stainer's Daughter of Jairus, and The Crucifixion; Gounod's Gallia, and The Redemption; Parker's The Holy Child, and Hora Novissima; Maunder's Penitence, Pardon and Peace, and Olivet to Calvary; Saint-Saëns' Christmas Oratorio, and The Redemption; Handel's Messiah; Hadley's Belshazzar; Gaul's Ruth; and Shelley's Christmas Chimes. On June 6, Verdi's Manzoni Requiem will be sung. G. F. B.

La Forge-Berúmen

Mabel Miller Downs, soprano, and Cecil Gordon, pianist, recently gave a series of recitals in Warren, O., including six in the high schools of that city. Miss Downs featured songs by her teacher, Frank La Forge. Mr. Gordon not only was accompanist but also contributed solos.

Margaret Morris, coloratura soprano, was heard in recital in Bridgeport, Conn.

The Balladeers, male quartet, sang for the thirty-seventh annual meeting of the Brooklyn, N. Y., Jewish Hospital, another in their series of engagements during an active season.

The foregoing all are artists from the La Forge-Berúmen studios in New York.

May Stone

Artists from the May Stone Studio, have recently been active. Florence Wyman sang in the Metropolitan Opera Auditions of the Air, and was engaged by NBC; she has been heard regularly over WJZ under the direction of H. Leopold Spitalny, with Thomas Thomas and Conrad Thibaud. Charlotte Bruno has been re-engaged by Fortune Gallo, and is on tour with the San Carlo Opera Company. Christine d'Auria sang Nedda

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and Micaela with the Newark Opera Company, and Nedda with the New Haven Company. Dorothy Cutler appeared at Radio City, New York, for two weeks. Murray White was heard at the Capitol Theater, Union City, N. J.; Bridgeport and Waterbury, Conn.; Somerville, N. J.; Lancaster, Pa.; White Plains, N. Y., and at Rockefeller Center, New York, during February and March.

Donald Speer was soloist at the New Jersey State Banks Convention, Paterson, N. J., and has been appointed director of music at the Broadway Baptist Church in that city. Erna Mertel and Olga Paul gave recitals at Carnegie Chamber Music Hall, New York, and the latter also appeared at Vassar College, Poughkeepsie, N. Y., in a Hindemith-Honegger program.

Esther Osborn

Several of her pupils were presented recently at a reception and recital in the vocal studio of Esther Osborn. Those participating were Dorothy Heywood, Helmi Roswell, Patrick Henry, Lorette Schoening, Dorita Court, Meta Westlake, Arabelle Merrifield and Louise Richardson.

Estelle Liebling

Elsa Zebranska, soprano, has been engaged by the Cincinnati Opera Company for its season and also for the San Francisco Opera. Charlotte Symons, soprano, sang the role of Nedda with Erno Rapee's Radio City Music Hall Orchestra over Station WJZ and sings Marguerite in Faust on April 28. Brooks Dunbar, Curtis Rice and Dorothy Miller appeared in the Lucia broadcast over WJZ on April 7 from Radio City Music Hall.

Grace Panvini, coloratura soprano, sang Gilda in Rigoletto at Mecca Temple, New York, in the first of a series of operas. Miss Panvini also was engaged to sing Rosina in The Barber of Seville on April 7 in New Haven, Conn. Carol Bruce has been engaged for a prominent part in the Irving Berlin, Buddy de Sylva production of Louisiana Purchase.

Sue Read, NBC's Television Girl, was guest artist over WJZ recently. Ralph Blane has been engaged for Louisiana Purchase. He just finished a tour with Simone Simon's Three After Three with the Martins Quartette which was immediately engaged for the new show.

June Forrest, Helena Bliss and Janice Chambers appeared in the Easter production at Radio City Music Hall.

A group of Miss Liebling's artists appeared in a concert version of Aida on April 7 at the Lehigh Country Club, Allentown, Penna. They were: Elsa Zebranska, Lela Mae Flynn, Brooks Dunbar, Neville Landor, Curtis Rice and Paul Richards.

Grace Hofheimer

Muriel Maratea, young pianist, who has received her entire training from Grace Hofheimer, has had an active concert season. She gave a solo recital at the Barbizon recently and appears again at Notre Dame College, Staten Island, N. Y., on April 26. Miss Maratea also has been active in radio having appeared regularly over WFAS, White Plains, and WQXR, New York.

Frederick Bland, Viennese Voice Teacher, in America

Prof. Frederick Bland, formerly conductor and leader of the Opera School of the New Vienna Conservatory, is among the recent arrivals from abroad.

Born in Vienna in 1887, Prof. Bland studied at the Conservatory of the Gesellschaft der Musikfreunde in Vienna; piano with Prof. Herman Marx and Prof. Ernst Ludwig; theory, counterpoint and composition with Prof. Herman Grädener; music history with Prof. Eusebius-Mandyczewsky, and singing with Prof. Johann Ress.

As an opera singer in basso buffo parts he made a name for himself at the opera houses in Prague, Olmütz, Brünn, Zurich, Wiesbaden and at the Vienna State Opera and Volksoper.

He has been equally active as an instructor and coach of opera and also as a concert accompanist. Among his pupils are the sisters Konetzny and the sisters Book, Irene Jessner, Anny Coty, Igor Gorin and many others.

EDGAR SCHOFIELD will hold special summer courses in his New York studio until Aug. 1. Lecture-recitals and vocal clinics will be an added feature for teachers, elementary and advanced students.

Among pupils of Edgar Schofield who have been appearing in recital and concert recently are Ernice Lawrence, tenor, who sang at Carnegie Chamber Hall under the auspices of Ars Musica Guild; Jane Morgan, who sang the leading soprano role in Yeomen of the Guard, with the Savoyards in Pittsburgh under the direction of Harvey Gaul; Henry Pfohl, baritone, heard daily at John Wanamakers, New York, who also appeared as soloist with the Brooklyn, N. Y., Civic Orchestra at the Academy of Music on March 11.

Chamber Music Society Makes Debut in Brooklyn

The Chamber Music Society of New York under the direction of Dr. Felix Guenther, made its debut at the Brooklyn Academy of Music in a program which included Schubert's Trout Quintet and the Beethoven Septet, Op. 16. A second program will offer Mozart's quintet for piano and winds and Schubert's Octet, while a third promises a quintet for clarinet and strings by Stamitz, Prokofieff's Overture on Jewish Themes, and Schubert's string quintet.

Members of this new ensemble are Dr. Guenther, pianist; Hugo Gottesmann and Rose Irwin, violin; Theo Rattner, viola; Fritz Mack, cello; John Bulick, double-bass; Eric Simon, clarinet; Bernard Balaban, bassoon; and Ellen Stone, French horn.

Irene Jessner for Colon Opera

Irene Jessner, Metropolitan Opera soprano, has been engaged by Floro M. Ugarte, director of the Teatro Colon, Buenos Aires, to appear in French, German and Italian operas from July 6 to Oct. 30. This will be her first visit to South America. Miss Jessner, who sings Gutrune with the Metropolitan in Boston on April 5, has made her first recordings, of arias from Andrea Chenier, Die Todte Stadt and Der Freischütz.

Embree Field Representatives Hold Conference in New York

Field representatives of the Embree Concert Service, Inc., of New York, held their spring conference under the direction of Mrs. Mabel K. Embree, general manager. In addition to auditions of several Embree artists signed for 1940-41 under the Embree management, plans were outlined for campaigns in the Middle West and South Eastern states.

Russel Wragg Presents Pupils in Piano Recital

Five of the more advanced students of Russel Wragg, American composer-pianist, at the Burnham-Wragg Piano School, New York, gave a program recently at the school. They were Mrs. Maurice Van Buren, Mrs. Roswell Gilpatric, Mrs. Herbert Coffin, Mrs. Philip Dinkins and Miss Roberta Bloxsom. The program comprised two Beethoven sonatas, and other works of this same composer, and numbers by Schumann, Mendelssohn, Debussy, Medtner Weinberger, Tcherepnine, Milhaud and Wragg.

All the pianists played with expertly schooled technique and a thorough understanding of tonal beauty, pedalling, phrasing and other attributes of an interesting performer. W. N.

Mehan Artist-Pupil Heard in Palm Beach Program

PALM BEACH, FLA.—Rita Orville, American soprano, of the John Dennis Mehan voice studio, New York, delighted a large audience in the Biltmore here. She sang the arias Pace, pace mio dio (Verdi) and Air de Lie (Debussy), her low, full tones contrasting with brilliant high notes. A group of French songs by Dalcroze, Bachelet and Bizet was sung with daintiness and verve; a series of Lieder by Brahms, Blech and Marx, and an especially pleasing group by the Americans Beach, Edwards, Giannini and Hageman. Several added songs were by Dvorak, Lehmann, Kountz, and an Italian tarantella. R. F. W.

Mary Clute in Recital

WAYNESBORO, VA.—Mary Clute, artist pupil of Antia Rio, was presented in recital recently at Fairfax Hall. Miss Clute's comprehensive program included Anglican songs by early English composers, in which her lovely legato singing showed to advantage. Three songs by Dvorak, and compositions of Wagner, Guion, Burleigh and Gretchaninoff were also included. Swann Marks was the skillful accompanist. M. N.

Novotna With NBC Orchestra

Jarmila Novotna, soprano, was a soloist with the NBC Orchestra, Arturo Toscanini directing, on April 13 in The Blessed Damosel by Debussy.

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(Continued from page 2)

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Federated Music Clubs Plan Six Broadcasts

A series of six half-hour broadcasts under the auspices of the National Federation of Music Clubs, featuring some of the best known instrumental and choral groups affiliated with this nation-wide organization of more than half a million members will be initiated April 20 at noon on the Red Network of NBC. The broadcasts will continue on subsequent Saturdays at the same hour, through May 25. Points of origin will be New York, Boston, Philadelphia, Hollywood and tentatively Cincinnati, and among the best known participating groups will be the Los Angeles Women's Symphony Orchestra, the String Ensemble of the Matinee Musical Club of Philadelphia, the Boston University Choral Art Society and a massed chorus under the baton of Dr. John Warren Erb, head of the Department of Symphonic Music at New York University. An orchestra composed of members of the National Philharmonic Symphony Orchestra, a federated group, and the Boys' Sanctuary Choir of St. Anthony's Church, Long Beach, Calif., will also take part in the Hollywood broadcast.

The initial broadcast of the series on April 20 will be a repetition, for air audience, of parts of Dr. Edgar Stillman Kelley's musical allegory, Pilgrim's Progress, presented at the Waldorf-Astoria Hotel in New York City, March 12, under the auspices of a national committee of patrons and patronesses headed by Mrs. Franklin D. Roosevelt. Dr. John Warren Erb, who conducted on that occasion, will again direct and several of the artists who assisted then will participate, among them Frederick Jencks, baritone, Lela Mae Flynn, soprano, Richard Hale, baritone, and Master Joseph Brush, boy soprano. The massed chorus will be made up of members of the Musical Arts Chorus of New York, the Musical Arts Chorus of Easton, Penna., the Colony Choral Club of Farmingdale, N. Y., and the Choral Society of Hicksville, N. Y.

Philadelphia Conservatory to Close Concert Series

PHILADELPHIA.—At the third and final concert in the series given by members of the faculty of the Philadelphia Conservatory of Music on April 18 the participants will include John Fischer, flutist, Elsa Hilger, cellist, and Allison R. Drake, pianist, in Schubert's Trio in one movement; Henry Harris, pianist, in Schumann's Symphonic Etudes; Miss Hilger, playing Reger's Suite for cello; Vincent Persichetti, pianist, in his own second sonata and Maria Ezerman Drake and Allison R. Drake in Nordoff's two-piano suite.

The first program presented Boris Koutzen, violinist; Paul Nordoff, pianist; Marjorie Tyre, harpist, and a trio comprising Miss Hilger and Messrs. Koutzen and Nordoff.

Rosalyn Tureck, pianist, played a group at the second concert. Other participants were Mr. Koutzen, Miss Hilger and Katherine Lippincott, pianist, in Brahms' trio in B minor; Clyde R. Dengler in Lieder of Schumann and Brahms, with Carolyn Diller at the piano. Messrs. Nordoff and Persichetti in Hindemith's four-hand sonata and a sextet, comprising Mr. Koutzen, William Bless, Trude Gundert, Helen Rowley, Miss Hilger and Willem Ezerman in Brahms' op. 18 sextet for strings. N. W.

Sten Singing under Mahler Direction

Fritz Mahler will conduct the subscription concert of the Denver Symphony Orchestra on April 19 with Suzanne Sten as soloist. The orchestral program will include Tchaikovsky's Fifth Symphony, Debussy's Fêtes and Wagner's Prelude and Love Death from Tristan. Miss Sten will sing Gustav Mahler's Songs of a Wayfarer, and an aria from Massenet's Le Cid.

Grace Lamar Broadcasts

Grace Lamar, contralto, and Milton Wittgenstein, flutist, gave a program of compositions by Robert Hernried over Station WQXR on March 16 with the composer at the piano.

ROBERT MALONE CHORAL SOCIETY

under the direction of Mr. Malone broadcast the first Easter morning concert to be given from the tower of the Empire State Building, New York. The fifty singers presented Verdi's Praise Ye, Granier's Hosanna and Alleluia, Christ is Risen to music from Mascagni's Cavalleria Rusticana. The monthly recital was given in its Carnegie Hall headquarters on March 31 and two sections were heard at the Midtown Music Salon on March 23 and 24. Mr. Malone on March 28 at Port Jervis, N. Y., presented Gertrude Watts, contralto, of that city, and Olive de Coveny, soprano, of New York, in recital

Hollywood Jottings

Ethel Leginska is attracting much attention in Hollywood musical circles with her recently instituted classes for discussion and analysis of the Beethoven sonatas. Each sonata is first played by a member of the class, then played and analyzed in detail by Mme. Leginska. Another class is delving into other sonatas and concerti of the standard piano repertory.

The noted woman pianist-composer-conductor has established her permanent home and teaching studio in Los Angeles, and declares her intention of remaining to give instruction during the Summer, though she plans a tour next Winter, playing the entire 32 Sonatas of Beethoven in concert series.

* * *

In piano recital in the Biltmore Hotel Music Room recently, George Bauer showed himself a young pianist of promise, with a clear tone of pleasing quality. A Bach Gigue, a Paradisi Sonata and the Chopin G minor Ballade comprised the opening group. Schütt's sentimental Carnival Mignon is banal fare to set before an audience today, and so was a Sgambati Nocturne. Also of drawing room caliber was a set of three Gershwin Preludes.

* * *

In a series of single composer workshop meetings, members of Native American Composers are hearing each others' compositions. Excerpts from five of Mary Carr Moore's operas, Narcissa, The Flaming Arrow, Flutes of Jade Happiness, David Rizzio and Legende Provençale, were given March 19 at the composer's home, with Ida Gunnell, Mary Green Pauloo, Allen Hubbard, Joseph Williams, and Arthur Carr participating.

* * *

Edward Boyd, Negro bass-baritone scheduled to appear in concert soon, will sing for Eleanor Roosevelt on April 28 at the James Roosevelt home here.

* * *

One of the numbers included on the concert tour programs of Jeanette MacDonald is a song, Let Me Always Sing, composed by her husband, Gene Raymond.

* * *

Nita Rothman, who attracted attention with a debut vocal recital of unusual caliber in January, is preparing three different programs for a concert tour in the fall. Her principal interest is in German Lieder, but she is also building a repertoire of American and French art songs.

* * *

Alexander Borisoff, principal cellist of the Philharmonic Orchestra, appeared as soloist in his own tone-poem Ancien, given by the orchestra under Albert Coates in Claremont on April 2.

* * *

Lillian Steuber played two sonatas by Soler, and works by Chopin and Moussorgsky in a piano recital for the Women's Club of the California Institute of Technology, April 3. The day before, she appeared with the Penstemur Trio in the opening concert of an April series in Bel-Air, and was guest artist with the Barrere Little Symphony on the Coleman Chamber Series at the Pasadena Community Playhouse, April 7, playing the Mozart D minor Concerto.

* * *

Margaret Phelan, lyric-dramatic soprano of the Samoiloff Studios, will be guest artist on the first program of the Los Angeles "Pops" Orchestra, directed by Manuel Compinsky, in the Los Angeles Breakfast Club on April 21. Another Samoiloff artist, Ruth Mathews, lyric soprano, will appear on a later program. Jules Bledsoe, noted baritone who has just returned from a successful concert tour of England, France and Sweden, will spend the summer months in studying with Dr. Samoiloff in preparation for his winter concert tour.

* * *

"A Piano Journey" is what Elinor Remick Warren called her concert for the children of the Junior Town Hall Forum in the Huntingdon School in Pasadena, April 11.

* * *

Selected as the outstanding violin student in the University of Southern California School of Music, Ellis Ronbeck, 23, Trojan senior, flew to Pittsburgh to appear on a coast-to-coast broadcast.

* * *

Louis Woodson Curtis was presented with a patron's key at an alumnae banquet by the national music fraternity, Delta Omicron, March 31, with Mrs. Guy Bevier Williams presiding. Instead of speeches, there was music by Guy Bevier Williams, Wilbur Chenoweth, Karl Gherkins, F. Marion Ralston and Fannie Dillon. R. D. S.

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Mildred Hunt Plays Haubiel Suite in White Plains

Mildred Hunt, flutist, recently appeared as assisting artist with Joyce Barthelson, pianist, before the Treble Clef Club of White Plains, Antonio Brico directing the orchestra, and with the composer at the piano performed Charles Haubiel's Suite, Nuances, for flute and piano. Miss Hunt has given performances of the Telemann Suite for flute and strings, Hoffmann's Concertstücke for flute and piano, and Handel's Kammertrio with her colleagues of the Marsyas Trio, Catherine Zelman and Dorothy Blaha, basson and clarinet.

Folk Songs at Norfleet School

A program of folksongs was presented for some fifty guests including arrangers and editors of this type of music at the Helen Norfleet School on March 31. Adolf Bregman presented American folk numbers; Bernice Kamsler some New England ballads; Thomas Trevor sang Welsh songs, unaccompanied; Chinese numbers were presented in costume by George Leung; Miss White and Miss Chow offered Hawaiian airs in costume and with accompaniment of bamboo sticks and ukulele; Nina Tarasova sang a French number; and Texas songs were given in a two-piano arrangement by Helen Norfleet and Nothera Barton.

The Spinning Wheel Quartet from NBC gave a group of Southern songs.

The Norfleet Trio as hosts had as guests: Helen Hartness Flanders, chairman of folk music for the General Federation of Women's Clubs and custodian of Vermont Archives of Folk Lore with whom Helen Norfleet collaborated in two volumes of folksongs of this state; Joan and Betty Rayner, of Australia, known as the troubadours; Elie Siegmeister, director of the American Ballad Singers; Prof. Mitchell of New York University; Elizabeth Burchenal, of the Folk Arts Center; May Gadd, secretary of the English Folk Dance Society; and Lola and Mita Rom, leaders of the Polish Folk Dance Group.

Lectures at Allied Arts Academy

A series of three lectures on the Universal or Micro Tonal System were given at the Academy of Allied Arts, New York, by Dr. Mordecai Sandberg in collaboration with Youry Bilstin, cellist. The series, which opened on March 6 and concluded on April 3 covered the acoustical basis of our present tonal system, micro tonal systems and the omni tonal system. All were illustrated not only by the cello but also specially built instruments and by recorded original Oriental music.

On March 11, Mr. Bilstin inaugurated six lecture lessons on the art and science of playing string instruments. Other sessions were on March 25 and April 8. Held on the second and fourth Monday of each month, the series ends May 28.

Mildred Dilling to Give Recital in Chicago

Following her appearance as soloist on April 8 with the Havana Philharmonic, Mildred Dilling, harpist, left for Chicago where on April 28 she will be heard with her sister, Charlene Dilling Brewer, violinist, in joint recital. The sisters will play Mozart's Double Concerto in C. Miss Dilling will be heard in harp scores by Faure, Samuel Rousseau, de la Presle, Tournier and others and transcriptions by De Severac and Albeniz as well as Ravel's Introduction and Allegro with piano. Her sister will use her recently acquired Sylvestre Strad.

Pupils of Rosati Make Debuts

PATERSON, N. J.—At a performance of Cavalleria Rusticana in Eastside High School here, Antia Amon, dramatic soprano, Josephine Griffin, mezzo-soprano, and Nathan Sabin, baritone, artist-pupils of Enrico Rosati, made their debuts. The audience of 1,500 was most enthusiastic. Among those present were Professor Rosati, Anna Kaskas, Metropolitan Opera mezzo-soprano, and Mildred Ippolito of the Cincinnati Opera. Alfred Rosinger directed the Paterson Symphony.

The young artists showed talent and excellent schooling. Following the performance a testimonial dinner and presentation were made to Mr. Rosinger. Professor Rosati lauded him for his contributions to the musical life of Paterson.

Q. M.

Photo by Murray Korman

DOROTHY HOSIER, soprano. Miss Hosier's appearance at a benefit concert for a New York hospital two seasons ago, followed by another at Columbia University, led to her making a formal debut recently in Carnegie Chamber Music Hall. Heard extensively in concert and oratorio in her native Pennsylvania, the soprano appears in New York next season.

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(*Continued on page* 33)

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ROBERT CASADESUS WITH MEMBERS OF PHI MU ALPHA CHAPTER

at Ohio University, Athens, O., where the French pianist recently appeared in recital.

American Academy of Dramatic Arts Holds Graduation

Graduation exercises and several matinees were held recently by the American Academy of Dramatic Art, New York.

The graduation on March 18 was witnessed by a large audience, nearly eighty actors receiving diplomas handed them by Tom Powers. Daniel Frohman gave several reminiscences and Howard Lindsay (Life With Father) gave the principal address, stressing the importance of personality. The collective picture of the graduates will be printed in a later issue of the Musical Courier.

The seventy-nine members of the graduating class at the American Academy of Dramatic Arts in 1940 were:

Phyllis Albrecht, Eleanor Anton, Phyllis Avery, Elsie Baker, Beatrice Barclay, Peggy Baylor, Adele Berryman, Alexandrina Besso, Jean Brewster, Christopher Brook, Hope Bulkeley, Robin Clapp, Lance Clarke, Richard Conroy, Marion Cumming, Cecile DeLucas, Richard DeMott, John DeShay, Nevin de Turk, Eileen Devers, John Donahue, Lynn Erling, Alice Forder, Rand Gardner, Jack Geer, Brian Gilbert, Lucretia Green, Herbert Greene, Jacquelin Gullatt, Patricia Harvey, Nora Hass, Barbara Hayes, Horton Heath, Lorna Herring, Helen James, Peter Johnston, Helen Jones, Vivian Kobak, Ruth Lawrence, Janice Lembke, Robert Lieb, Kitty McCready, Robert McKey, Florence MacMichael, Frances Madsen, Douglas Morris, Stephen Muratore, P. J. O'Connor, Marjorie Peggs, Gladele Penney, Althea Randall, Marilou Reinhart, Walter Rinner, Audrey Roberts, Mary Rogan, Mary Rouss, Betty Scanlon, Claire Scudder, Milton Selzer, Padget Shaw, Louise Sheldon, Geraldine Sindell, J. English Smith, Margaret Spickers, Rockwell Stone, Genevieve Townsend, Jim Van Campen, Renee Vargo, Jarl Victor, Barbara Ward, Marjorie Warwick, Harriet Williams, Dorothea Wills, Barbara Winslow, Rainie Woodruff, Gale Woodworth, Barbara Wright and Jessie Wylie.

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Tello, Afelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
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Zakharoff, Borris
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Charles Foley Exhibits at Educators' Convention

At the Music Educators Conference held in Los Angeles, the catalogue of Charles Foley was presented for the first time in its entirety. Sylvia Voorhees, Mr. Foley's educational representative, supervised personally the exhibit.

Among the compositions on display for the first time were: Preghiera for violin and piano by Fritz Kreisler, taken from the second movement of the Second Concerto of Rachmaninoff with the collaboration of the composer; Juliet's Farewell, an arrangement by Geraldine Farrar from Tchaikovsky, for high voice; Challenge, by Tchaikovsky, a vocal adaptation of themes from the Fifth Symphony with a special text by Miss Farrar; and the Serenade in B minor by Rachmaninoff, revised as the composer has actually played it of recent years.

Charles Foley will shortly issue an album of compositions of Rachmaninoff arranged by the composer for two pianos. It will include the C sharp minor Prelude, Romance and Waltz from his Second Suite, and the Piano Concerto No. 2 in its entirety.

D'Andria Presents Lucia In Allentown Performance

ALLENTOWN, PENNA.—Giorgio D'Andria, New York city impresario, presented the National Grand Opera Company at the Lyric Theatre in Donizetti's Lucia di Lammermoor. Jean Dickenson, soprano of the Metropolitan Opera, sang the title role. Other roles were sung by Angelo Pilotto, Ardelle Warner, Guilio Gari, Nino Ruisi, Constante Sorvino, and Mario Bertini.

Miss Dickenson sang delightfully. Her voice is of fine lyric quality, clear and true, and she has decided dramatic ability. Ardelle Warner as Alice made much of a small part, with a rich contralto voice and flair for the stage. Nino Ruisi, always a fine singer and actor, assisted materially in the success of the presentation and Angelo Pilotto ably appeared as Ashton. Gari was in good voice, and with Bertini completed the principals. Angelo Caranutto conducted. W. M.

Marion Lorraine Sings at Junior League Club

Marion Lorraine, mezzo-soprano, heard recently in a Town Hall recital, appeared on April 3 at the Junior League Club, New York, in a joint program with Solito de Solis, pianist. Miss Lorraine, an attractive personality, was well received by the large audience in works of Cavalli, Santoliquido, Buzzi-Peccia, a manuscript number, El Morenito, by Mr. de Solis, and an English section which included Marion Meeker's On the Misty Miami River and Maytime by Stuart Ross, her accompanist. Mr. de Solis, technically deft, played the Handel-Brahms theme, variations and fugue, Chopin's Andante Spianato and numbers by Scriabin, Debussy, Richard Pick and himself. B. K.

Pia Igy Heard in Detroit with Orchestras and in Recital

Pia Igy, Rumanian soprano, recently fulfilled three engagements in Detroit; a recital in the Rumanian Auditorium; as guest artist with the Michigan Symphony Orchestra, Valter Poole directing, when she sang the Bell Song from Lakme, Mozart's Alleluja and an aria from Manon, and Diana Romanescu, by her husband, N. Vamescu; and with the Detroit News Orchestra, Mischa Kottler, directing, over Station WWJ.

Her concert tour has included Akron, Cleveland, Cincinnati, and Chicago. In May she returns to her home in New York.

School of Sacred Music Presents Elijah

Clarence Dickinson, director of the School of Sacred Music, Union Theological Seminary, New York, and the Seminary Motet Choir, presented the oratorio Elijah on April 2, all the organists, conductors and soloists being selected from students at the institution. The chorus was thoroughly schooled, the tonal quality and volume bright, with fine contrasts, ranging from softest to loudest. Virginia Whitney, soprano, sang with poise and tonal variety; Samuel Bertsche, A. C. Lovelace and Ian Mortan, tenors, ably filled their roles; Jean Bryan, contralto, was capable, and Dalton Fowlston and Herman Gunter, basses, revealed dignity and understanding in their work.

Ten young men and women shared the conducting, as follows: Walter W. Felton, Harold D. Smith, Samuel Bertsche, Richard Shaffer, Mary Hartley Wells, Virginia Whitney, Robert McConnell, Myrtle Regier, Ribert W. Hays and Richard Weagly. Organists sharing the playing were Harold D. Smith, Robert W. Hays, Gertrude Clark, Robert S. Baker, Myrtle Regier, Rachel Pierce, James Evans, Helen A. Marsden and Walter W. Felton.

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Harold Bauer Master Classes Planned for 3 Cities

Harold Bauer will conduct master classes this summer in three different cities. Next month they will be held at the Julius Hartt Musical Foundation, Hartford, Conn., and in June at the Manhattan School of Music, New York,

HAROLD BAUER

where Dr. Bauer also teaches both privately and in classes during the winter season subject to his concert engagements. In July the classes will be held at the New England Conservatory of Music, Boston.

Not only pianists but young artists desiring help on preparing programs for next season are enrolled in these classes, students coming from all parts of the country. Teachers and gifted students are members of the classes which receive Dr. Bauer's criticism and help. Applicants may enroll either as performers or auditors.

The Manhattan School, of which Janet D. Schenck is director, will hold its regular summer session in June and July, in addition to Dr. Bauer's classes.

Vera Bull Hull Artists Give Town Hall Recital

Vera Bull Hull, New York concert manager, on March 30 presented several of her artists in Town Hall in a program for the benefit of out-of-town managers booking artists for next season. Due to the length of the program, no encores were permitted.

Those participating were the Marsyas Trio, composed of Mildred Hunt, flutist, Dorothy Blaha, clarinetist and Catherine Zeilman, bassoonist; Arthur Bailey, tenor, with Lois Whitesell at the piano; Dorothy Baker, soprano, with Louise Haydon as accompanist; Ana Drittell, cellist, with Vincent de Sola at the piano; Robert Crawford, baritone, with Marjorie Mayer as accompanist; Alfred Hopkins, tenor, with Miss Haydn accompanying; Frances Hall and Rudolph Gruen, duo-pianists; Miss Hunt in flute solos with Joyce Barthelson, pianist; Sherrard Wilcox Pollard, in mono-dramas; Stephan Hero, violinist, with Mr. de Sola as accompanist; Hilda Ohlin, soprano, with Miss Haydon at the piano; Paulina Ruvinska, pianist; Ardelle Warner, contralto, with Miss Haydon accompanying; and the Marianne Kneisel Quartet, comprising Miss Kneisel and Dorothy De Lay violinists, Gertrude Buttery, violist, and Margaret Cree, cellist.

Rossi-Diehl Works Heard

Courty Rossi-Diehl's spring trios, Summer Sea and Frolics of Spring, were presented in the ballroom of the Mac-Hugh Studios, Newark, N. J., on March 25 in the program presented by the Music Educators Association of New Jersey, of which Gertrude Hale is president. Miss Rossi-Diehl's Sanctuary Rose was sung by Charlotte Hamilton at the recent concert given by the Music Studies Club of Newark and the Oranges.

Florence Foster Jenkins Active

Cooperating with Emile Simon, cellist, Florence Foster Jenkins, soprano, was heard in a recital in Steinway Hall, New York. Singing Bach's Jubilate to a setting of her own words, and Cara Selve by Handel, she followed with In the Silence of the Night of Rachmaninoff and the Queen of the Night aria from the Magic Flute. Her encore was Mexican Serenade, by her accompanist, Cosme McMoon.

Mr. Simon's items included works by Boccherini, Bach, Lalo and modern composers, and Russel Kline played his accompaniments.

The Celebrity Breakfast of the Verdi Club at Hotel Shelton, New York, brought as principal speakers Dr. Carl Winslow, and Dorothea Lawrence, the latter announcing the Rose Breakfast on April 25, at the Westchester Country Club. A one-act play under the direction and participation of St. Clair Bayfield was much liked. Another feature was the "Chautauqua Salute" given to President Jenkins on the suggestion of a member.

F. W. R.

Saminsky to Direct 5th Three Choir Festival in New York

LAZARE SAMINSKY

Many new American works are to be presented under Lazare Saminsky at the fifth annual Three Choir Festival of New York on April 19 and 20 at the concert hall of Temple Emanu-El.

Dr. John Erskine will open the Festival with an address on American music; Prof. Alfred M. Greenfield will direct the New York University Chorus, Dr. T. Tertius Noble, the St. Thomas Boys' Choir, and Mr. Saminsky his Emanu-El Choir in programs devoted to Spanish Baroque, Music of the Two Americas and Sephards of Palestine and America. Suzanne Bloch will play her own arrangements of old Spanish Hebrew music on the lute, and Prof. Greenfield, Elliott Carter, Dr. Noble and Prof. Howard R. Thatcher of Baltimore will play and conduct their own works. Among other items, Mr. Saminsky will conduct his new choral piece, Luke Havergal and Ani Hadel (after an ancient Yemmenite air).

Mr. Saminsky is also the author of Music of Our Day, which was recently republished in a new, enlarged edition. He is one of the directors of the League of Composers and has done important work also for ASCAP as chairman of a special committee. His orchestral and choral works were featured at the World Exposition in Paris and the World's Fair in New York, at International Festivals in Venice and the American Festivals in Rochester, N. Y. His songs, notably the Songs of Three Queens, have been sung by Helen Jepson, Grete Stueckgold, Emily Roosevelt and other artists, and his Chassidic Suite was performed by Joseph Szigeti, Felix Salmond, Paul Kochanski and others.

PASSED AWAY

FELIX LAMOND, 77, founder and director of the department of composition of the American Academy in Rome since 1921, died at his home on March 16. Under his influence and training came such American composers, (who held fellowships at the Academy), as Vittorio Giannini, Werner Janssen, Herbert Inch, Leo Sowerby, Howard Hanson and Randall Thompson. Mr. Lamond was born in London, and came to the United States as a young man. From 1902 to 1907 he was professor and lecturer at Columbia University.

SERGE ACHILLE RIVARDE, 73, violinist and for many years a teacher at the London Royal Academy of Music, died in that city on April 1. Mr. Rivarde was a native of New York, of Spanish-American parentage. He studied at the Paris Conservatoire and with Henri Wieniawski. From 1881 to 1884 he was active in America, and served as concertmaster of the Lamoureux Orchestra in Paris, 1886 to 1891. From 1894 he lived in London, became affiliated with the Royal College in 1899 and remained until 1924, when he founded his own school of violin. Though known in his earlier years as a concert virtuoso, he latterly had given given most of his time to teaching.

W. HENRY BAKER, 70, organist and composer, died in Baltimore on March 31. Mr. Baker was born in Birmingham, England, and after holding positions in churches in South Africa and at Perth and Dundee, Scotland, came to this country in 1905. For 11 years he directed the civic orchestra in Richmond, Va. During the last 10 years he was organist and choir director of Grace Lutheran Church in Baltimore. He is survived by his wife, the former Matilda Goldstraw, and his daughter, Rita May Baker, cellist and composer of Baltimore.

KATHERINE NOACK FIQUÉ, widow of the late Carl Fique, died recently in Brooklyn, N. Y. She was well known as soprano and teacher of voice, also prominent in the National Opera Club, having been a pupil of its president, Baroness Katherine von Klenner. She is survived by a brother.

HARRIET F. EGGLESTON, 59, for twenty-five years organist at the Sharon, Conn., Congregational Church, died in that city on Feb. 28.

JOSEPH C. TROST, 73, for the last fifteen years organist at St. Catherine of Alexandria's R. C. Church, Brooklyn, N. Y., died in that city on March 8. Born in New York, he studied piano and organ in Germany. Among his teachers was Engelbert Humperdinck. He had served churches in Brooklyn for more than fifty years. Mr. Trost also was a composer of church music. He is survived by his widow, two sons and a sister.

EDITH RODKEY, a member of the faculty of Erasmus Hall High School for twenty years, died on March 12 at the Brooklyn Hospital after a brief illness. Miss Rodkey, who was especially noted for her work in choral speaking, was a leader in the verse choir movement.

PHILIP RAYMOND CULLIN, 34, a member of the Chicago City Opera Company, died in that city on March 15. He had also been active as a radio and concert singer.

JOHN WERSCHINGER, 80, composer and conductor of German-American choral societies, died at his New York home on March 15. He was a native of Würzburg, Bavaria, and studied music in the Royal Conservatory there and in that of Stuttgart. Mr. Werschinger came to the United States in 1879. He was a member of the National Conservatory of Music from 1892 to 1895 when Antonin Dvorak was director of the institution. Among the choral societies which he conducted were the Mendelssohn Union of Orange, N. J., the Arion Society of Newark, N. J., the Mozart Society, the Brooklyn Zoellner Maennerchor and the Liederkranz in Louisville, Ky. Surviving are his widow, son and daughter.

LULU E. HOFSTATTER, 60, for many years president of the Morning Music Club of Nyack, N. Y., died in that city on Feb. 15. She was born in Rockland Lake, N. Y., a member of the Brinkerhoff family and was the widow of the county attorney of Rockland County. A son and a grand-daughter survive.

CONRAD L. BECKER, 71, formerly for 38 years head of the violin department of the College of Fine Arts, Syracuse University, died suddenly of a heart attack, March 31. Mr. Becker had just arrived by motor in Syracuse from Florida, where he had spent a month owing to ill health. Born in Newark, N. J., after five years of violin study in this country he became a student at the Hochschule, Berlin. He resigned his university post in 1928.

JOHN URICH, 91, composer, died in London on Dec. 14, according to advices recently received in New York. Born in Trinidad, French West Indies, he studied in Europe with Damcke, Lenepveu and Gounod. In 1890 he founded the Edition Paul Dupont at Paris and subsequently was proprietor of Le Figaro Musical. He was best known for his operas, including L'Orage, Flora MacDonald, Le Pilote, Le Carillon, Hermann und Dorothea, La Cigale et la Fourmi, Tsing-Tau and various instrumental works. Several of his operas were produced in Paris and Berlin at the turn of the century. A daughter and a grand-daughter.

SAMUEL THEWMAN, 68, formerly for nine years stage director at the Metropolitan Opera, conductor, composer and lecturer on music, died on March 22 in New York. Born in Vienna, he attended the Conservatory there. For seven years he was conductor and director of the Volksoper in Hamburg and for the same number of years stage director and producer of operas at the Koenigliches Landestheater, Prague.

MARION BALL HOFFMAN, soloist and choral director, died in New York on March 21. A former national secretary of Delta Delta Delta, she was also a former president of the Pan-Hellenic Alliance of New York and one of the founders of the Pan-Hellenic House. She was a member of the board of governors of the Women's University Club and a life member of the American Women's Association.

EMELIE ALEXANDER MARIUS, 86, former concert artist and teacher of voice and said to have been the first American woman to be elected to the French Academy, died on March 26 in Boston. She was born in France but was brought to Boston as a child. Her debut was made in Australia. Active for many years in the musical life of Paris, she received the decoration in 1899 for having introduced French music to this country, particularly the works of Debussy, D'Indy, Chausson and Duparc. Named an Officier d'Academie in 1899, in 1904 Mme. Marius was selected as an Officier de l'instruction publique.

WALTER LOGAN, 63, composer and conductor died on March 11. Music director of Station WTAM for the last seventeen years he was a pioneer in the development of radio music programs. He adapted operettas for radio production and planned and directed many programs carried over the NBC networks. He was a graduate of Oberlin Conservatory and organized a small orchestra which formed the nucleus of the present Cleveland Symphony Orchestra. More than thirty of his compositions have been published, including the comic opera, Nearly a Duchess. Surviving are his widow and son.

ROY R. MURPHY, associated for more than forty years with the Clayton F. Summy Company and in charge of the Milwaukee division, died in that city on March 15. He had formerly supervised the choral music department at the Chicago office.

GEORGE ENDRES, husband of Frances Baker, soprano soloist in church, concert and radio of New York and Boston, died, in Brookline, Mass., on March 22. He was a brother-in-law of Alden Edkins, baritone, of New York.

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Philadelphia Fetes Maynor As Soloist with Orchestra

PHILADELPHIA. — Dorothy Maynor, the young Negro soprano, was the soloist for the Philadelphia Orchestra concerts of March 23 and 25 (the usual Friday afternoon concert being replaced by the Monday concert on account of Good Friday observance). Her singing at this time lived up to all the reports that had preceded her appearance here, and she received an ovation such as is rarely accorded any newcomer here. All precedent was broken, and in response, she sang an encore by Handel, O Sleep, Why Dost Thou Leave Me? Her other programmed numbers were L'amero saro costante by Mozart (with an excellent violin obbligato played by Alexander Hilsberg), Leise, leise, from Der Freischütz by Weber and Depuis le jour from Charpentier's Louise.

Other features of the concert were excerpts from a Cantata for Easter (No. 4) by Bach, sung by the Choral Society of the University of Pennsylvania, Robert Elmore playing the organ. This group of young voices did some very fine work. By the Tarn, for string orchestra, by Eugene Goossens was heard for the first time here and created a favorable impression; Arcadelt's Ave Maria, Schubert's Unfinished Symphony and Waltzes from Der Rosenkavalier by Strauss were given excellent readings by Eugene Ormandy.

Meanwhile, Saul Caston, associate conductor of the Philadelphia Orchestra, directed two recent concerts. He did such an artistic and authoritative piece of work that he received an ovation from both the audience and the orchestra men at the close of the program. The numbers presented were the Roman Carnival Overture, by Berlioz, Pavane by Fauré (played for the first time at these concerts), Ravel's Rapsodie Espagnol, and the Tchaikovsky Symphony No. 4. Mr. Caston had a fine command of the orchestra at all times, presenting each work with skill and understanding.

Traubel with N. Y. Philharmonic

The Philadelphia All Star Concert Series, under the management of Emma Feldman, was brought to a close for this season when the Philharmonic-Symphony Society of New York conducted by John Barbirolli gave a superb concert, with Helen Traubel as soloist. Works of Purcell-Barbirolli, Mendelssohn and Elgar occupied the first part of the program, and were beautifully performed, but it was the Wagnerian excerpts which aroused the greatest plaudits.

Jeanette MacDonald at Academy

Jeanette MacDonald's Philadelphia recital was fraught with more than ordinary interest. Miss MacDonald is a former Philadelphia girl and, as she said during one of the intermissions, her life-long ambition had come true, for she had always wanted "some day" to sing in the Academy of Music. She was uproariously acclaimed by her fellow Philadelphians throughout her program.

Photo by Emil Rhodes, Phila.

DOROTHY MAYNOR,
soloist with the Philadelphia Orchestra.

La Scala Opera in Tosca

The Philadelphia La Scala Opera Company's performance of La Tosca was notable for several reasons. The return of Julia Peters to Philadelphia in the role of Tosca was enthusiastically approved. She was in fine voice, and brought to the part a considerable increase of dramatic intensity, compared to her previous appearances. Particularly fine was her dramatic work in the second act. Her singing was good throughout, reaching its high spot, in the Vissi d'art.

Laddis Kiepura, young Polish tenor, made his debut here in the role of Cavaradossi, revealing an excellent voice. His singing of the E Lucevan le Stelle of the third act brought shouts of "Bravo," and Mr. Kiepura repeated it. His acting in the second act was outstanding. George Czaplicki, who made his Philadelphia debut as Baron Scarpia, was exceptionally impressive, vocally and dramatically. His work also brought shouts as well as prolonged applause. Pompilio Malatesta as the Sacristan developed the humor of the part excellently. The others who were fine in the smaller parts were Costante Sorvino, Theodore Czerwinski, Theodore Bayer, and Irene Jacoby. Angelo Canarutto conducted admirably, having both orchestra and stage under good command at all times. Stage director Benjamin Altieri provided pleasing stage scenes, especially in the processional of the first act.

Die Fledermaus in English

The Philadephia Opera Company gave one of its best performances of the season when Die Fledermaus by Johann Strauss was sung in an English translation by Vernon Hammond. This is the type of opera in which this fine company excels. The principals were all splendid. Selma Amansky was Rosalinde, and Frances Greer was Adele. Each sang and acted in a convincing manner. Edward Nyborg as Eisenstein, Donald Coker as Alfred, Anne Simon as Prince Orlofsky, Leonard Treash as Franke, Robert Gay as Dr. Falke, Howard Vanderburg as Dr. Blind, Mackey Swan as Frosch were sensitive to the humorous possibilties, yet did not overact. The voices were all good. The others in the lesser roles were Evelyn Martz, N. Elverson Smith, Albert Given, Edward Smith, Nancy Fishburn. The ballet girls were Josephine Perdikis, Hallie Nowland, Rose Nadel, Brenda Lewis and Kathleen Owsley.

Mr. Hammond's translation was exceedingly amusing and quite up-to-date, drawing many a laugh. The diction of the various members of the cast was particularly good. Sylvan Levin conducted, and as in the previous operas showed an amazing talent for this branch of music. Dr. Hans Wohlmuth's staging carried out the humorous element. Mary Binney Montgomery had chosen the "Emperor" Waltz for her group to dance in the ballroom scene. She had prepared her own choreography for the ballet number and appeared as premiere danseuse.

M. M. C.

Baldwin-Wallace Choir on Spring Tour

BEREA, O.—The spring tour of Baldwin-Wallace College A Cappella Choir started on April 1. The three choirs of this institution are the Bach Choir of 100 voices, conducted by Dr. Albert Riemenschneider; the A Cappella Choir of sixty, led by Carleton Bullis; and the Madrigal Singers, fifteen voices, conducted by Allan Schirmer. Through the generosity of three anonymous donors, the choral groups have received new choir robes. They were worn for the first time on March 10 at a home concert of the A Cappella Choir.

N. S.

Buebendorf Work Heard

Three pieces for viola by Francis Buebendorf, conductor of the Liederkranz Society Orchestra, were heard on the program of New York City Music Project at the Juilliard School on March 20. They were Spring, The Shepherdess, and Autumn, and were performed by Drago Jovanovich, with Erich Weil at the piano. The two young artists gave a highly expressive performance, and with Mr. Buebendorf, were acclaimed by the audience. The works have been heard previously over Station WQXR and at Columbia University, played by Eugenie Limberg.

F. W. R.

Ars Musica Guild Concert

Ars Musica Guild, Vance Hays director, presented four young artists in recital in Carnegie Chamber Music Hall on March 20. Ernice Lawrence, tenor, sang with notable success and artistic understanding songs by Higgins, Hugo Wolf, Dunn and Frank Bridge. John Creighton Murray, young and talented violinist, gave a fine performance of the Bruch G Minor Concerto. Helen Barbee, mezzo-soprano, sang songs by Saint-Saëns, Charles T. Griffes, and Horsman. Rey de la Torre, guitarist, offered works by Bach, and Spanish numbers of Torroba, and Tarrega, playing with technical facility and expression. All the artists were obliged to give encores.

M. M.

From Our Readers

How to Test Your Voice Production

Editor, Musical Courier:

Not very long ago, the internationally famous laryngologist, Chevalier Jackson, made the assertion that the throat was not made for singing, and issued a solemn warning to singers, saying: "In 98 per cent of cases the professional singer ends up with loss of his voice." This will no doubt come as a surprise to the majority of singers, but the fact that the throat was not made for singing has been accepted by physiologists for some considerable time and its validity is no longer debatable. It should, therefore, be of interest to singers and students of singing to see how such a change in attitude affects ideas regarding the production of the voice.

We are told that the larynx or vocal organ was primarily designed to keep food and liquid out of the lungs, and that its use for vocal purposes is of secondary consideration. How sensitive it is to foreign bodies is easily proved by the fact that the slightest crumb lodged in the larynx brings on a fit of coughing which does not cease until the crumb has been expelled. But, we may ask, what has all this to do with singing?

To appreciate the connection, we must first of all realize that nature is far more concerned with our ability to swallow than to sing. It would be possible though by no means pleasant to live without ever uttering a sound, but if we could not swallow life would soon cease. For this reason nature has constructed the throat so that the muscles which we use in swallowing are far stronger than those normally used in singing. It is obvious that we cannot sing and swallow at the same time, but what the singer usually does not know, is, that he can unconsciously tense some of the muscles used in swallowing and thus interfere with the freedom of action of the tone producing muscles.

While this muscle talk sounds very complicated and involved, the test which can be applied to find out whether we are singing with this interference or not, is quite simple. Without having to learn the name or action of a single muscle, we can effectively test our voice production, and this is how it can be done.

Place the forefinger or thumb well up in the angle of the chin, above the Adam's apple or larynx, and then swallow. A considerable muscular tension will be noticed. Then with the finger in the same place, sing some tones and note if a similar, or somewhat similar action occurs. To make this test effective the finger must be pushed well up in the chin angle, not merely resting on the outer skin or its effectiveness will be nil.

Sing both up and down the scale, stopping every now and then very suddenly, noting whatever changes in the position of the finger are observable. If the swallowing muscles are being used in the production of the tone, the tension will increase as the higher tones are being sung. Try this softly at first and then more loudly, always keeping the finger in the same place. The singer who can sing both high and low tones loudly and softly on all the vowels and consonants without tension of the swallowing muscles, can be reasonably sure that he is developing good habits of voice production.

New York, March 18, 1940.

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